ENGLISH FURNITURE AT A GLANCE.

CHARLES H. HAYWARD.

THE

AMERICAN COLLEGE

IN LONDON

LIBRARY

ACCESSION NO.
005859

CLASS NO.
749.22HAY

749.22 HAY
Hayward, Charles Harold,
1898-
English furniture at a
glance

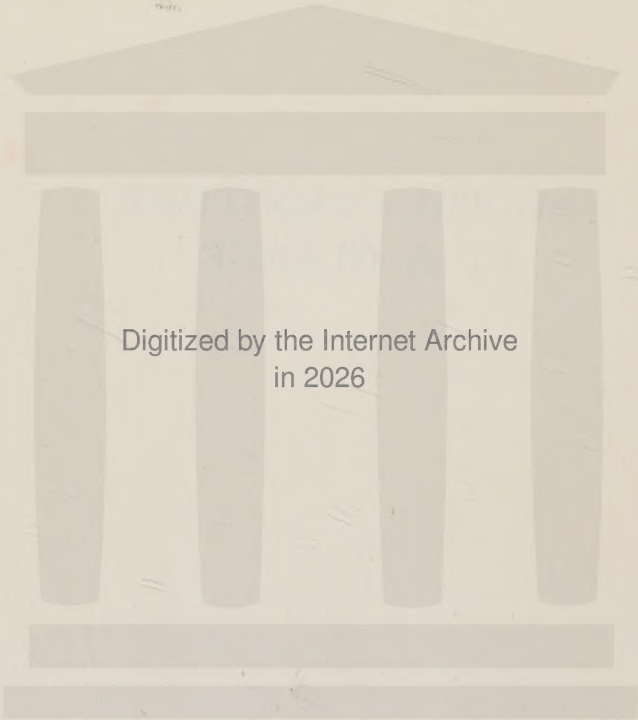
29 OCT 1997

THIS BOOK IS DUE BACK ON OR BEFORE THE
LAST DATE STAMPED ABOVE.

AMERICAN COLLEGE IN LONDON
100 MARYLEBONE LANE
LONDON W1M 5FP
01-486 1772

THE AMERICAN COLLEGE IN LONDON
92005570

ENGLISH FURNITURE AT A GLANCE



Digitized by the Internet Archive
in 2026

https://archive.org/details/englishfurniture0000char_u3k3

TO

MY MOTHER

ENGLISH FURNITURE AT A GLANCE

A SIMPLE REVIEW IN PICTURES OF THE ORIGIN AND EVOLUTION OF FURNITURE FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURIES

BY

CHARLES H. HAYWARD

LONDON:

THE ARCHITECTURAL PRESS,

9, QUEEN ANNE'S GATE, WESTMINSTER, S.W.1

1924

REGENTS
UNIVERSITY LONDON

13/11/85
DC 749.22 HAY
Acc.no. 005859
OCLC 6826364

PRINTED IN GREAT BRITAIN FOR
THE ARCHITECTURAL PRESS, LTD.,
BY ALABASTER, PASSMORE AND
SONS, LTD., 83, CANNON STREET,
LONDON, E.C.4

PREFACE

This volume is the second in the Series of which the first was " English Architecture at a Glance."

The aim of each volume is to present, through the medium of a concise and simple narrative, illustrated by clear and informative pictures, an account of the origin and evolution of the subject with which it deals, for the guidance of those who are seeking an elementary knowledge of their subject.

The widespread interest in old English Furniture has led to the publication, during recent years, of numerous expensive volumes dealing mostly with selected periods. There is, however, an undoubted need for a small book which forms a general survey of the craft and shows how certain types of Furniture came into being, sometimes as the result of a change in the national customs involving new requirements, in other cases as a development of the previous style, and it is for the purpose of supplying this need that the present work has been prepared.

The illustrations are grouped into separate series, each of which represents one big family branch of Furniture from the early oak days until the close of the 18th Century. It is not possible to follow this plan in every

case, since many pieces, which in the 18th Century were of quite different formation and utility, owed their being to the same origin, whilst others made their appearance as a necessity, as for instance china cabinets, and although they were treated sympathetically with the prevailing style, their actual birth can be fixed no earlier than when the necessity for them arose.

Wherever possible an endeavour has been made to illustrate pieces which portray in their treatment the gradual development of style, and any unusual examples have, for this reason, been avoided, excepting when they are of such interest as to warrant their inclusion.

CHARLES H. HAYWARD.

HORSHAM, SUSSEX.

CONTENTS

		PAGE
DEDICATION	... ...	III
PREFACE	... ...	VII
LIST OF ILLUSTRATIONS	... ...	X
TABLE OF THE HISTORIC PERIODS	... ...	XIV

CHAPTER		
I	INTRODUCTION	1
II	STOOLS	5
III	CHAIRS	8
IV	SETTLES. DAYBEDS, AND SETTEES ...	15
V	CHESTS, CHESTS WITH DRAWERS, CHESTS OF DRAWERS, AND TALLBOYS	18
VI	ARMOIRES, COURT CUPBOARDS, DRESSERS, SIDEBOARD-TABLES AND SIDEBOARDS	25
VII	TABLES	37
VIII	BIBLE BOXES, DESKS, AND BUREAUX	45
IX	BEDS	51
X	WARDROBES	56
XI	CHINA CABINETS	59
XII	BOOKCASES	62
XIII	MIRRORS	65
XIV	OTHER PIECES	69

ILLUSTRATIONS.

FIG. PAGE.

STOOLS.

1. Tudor Gothic Stool with solid end supports. The latter are splayed outwards to give greater stability. (Oak.) *Early 16th Century.* 6

2. Elizabethan Stool with carved legs. The side rails are ornamented with studs in channelled-out grooves. (Oak.) *Second half of 16th Century.* 6

3. An Upholstered Stool of the "X" type. James I. Period. (Beech.) *Early 17th Century.* 6

4. Oak joint Stool with turned baluster legs. Jacobean Period. *17th Century.* 6

5. Walnut Stool with twist turned legs and rails and caned seat. Charles II Period. *Second half of 17th Century.* 7

6. Walnut Upholstered Stool with scrolled legs and turned stretchers. William and Mary Period. *Late 17th Century.* 7

7. Walnut Upholstered Stool with loose seat and early cabriole legs. Queen Anne Period. *Early 18th Century.* 7

8. Mahogany Stool having square legs and fretted corner pieces. Chippendale Period. *About 1760.* 7

CHAIRS.

1. Heavy panelled Chair with box under the seat. The back below the seat acts as a door. (Oak.) Tudor Period. *First half of 16th Century.* 11

2. Panelled back type with carving in the form of conventional foliage. (Oak.) Elizabethan Period. *Second half of 16th Century.* 11

3. Farthingale Chair with upholstered seat and back. (Oak.) James I Period. *Early 17th Century.* 11

4. Upholstered Jacobean Chair with twist turned legs and stretchers. (Walnut.) Charles I Period. *Early 17th Century.* 11

5. Cromwellian Chair with leather covering and bobbin legs. (Oak.) Commonwealth Period. *Middle 17th Century.* 12

6. Yorkshire or Derbyshire Chair with carved back and applied split turnings. (Oak.) Jacobean Period. *Second half of 17th Century.* 12

FIG. PAGE.

CHAIRS, *continued.*

7. Jacobean Chair with acanthus leaf carving. A crown is carved on the stretcher and top rail in honour of the Restoration. (Walnut.) Charles II Period. *Middle 17th Century.* 12

8. Tall-back Chair evolved from the type shown in No. 7. The acanthus leaf carving is replaced by scroll work, a typical feature of the period. (Walnut.) William and Mary Period. *Second half of 17th Century.* 12

9. Queen Anne Chair with cabriole legs and claw and ball feet. Note the omission of the lower stretchers. Rounded back and urn-shaped splat. (Walnut.) *Early 18th Century.* 13

10. Georgian Chair. The urn splat is pierced and the back more square. (Mahogany.) *First half of 18th Century.* 13

11. Riband-back Chippendale Chair with cabriole legs carved in the form of acanthus leafage. (Mahogany.) *Middle 18th Century.* 13

12. Gothic Chippendale Chair with pierced splat and square legs. (Mahogany.) *Middle 18th Century.* 13

13. Shield-back Chair with serpentine-shaped front rail. Hepplewhite. (Mahogany.) *Second half of 18th Century.* 14

14. Wheel-back Chair with semi-rounded seat. Adam. (Mahogany.) *Second half of 18th Century.* 14

15. Caned-back Chair with large rake to the back. Sheraton. (Mahogany.) *Second half of 18th Century.* 14

16. Light Chair with tapered legs and carved vase in back. Sheraton. (Satinwood.) *Second half of 18th Century.* 14

SETTLES, DAYBEDS AND SETTEES.

1. Oak Settle with lozenge carving in the panelled back. Jacobean Period. *First half of 17th Century.* 16

2. Walnut Day Bed with caned seat and back. The head rails and stretchers are carved with scroll work. Charles II Period. *Second half of 17th Century.* 16

3. Walnut Settee having urn-shaped splats in the back and cabriole legs terminating with claw and ball feet. Queen Anne Period. *Early 18th Century.* 17

ILLUSTRATIONS (*continued*)

FIG. PAGE.

SETTLES, DAYBEDS & SETTEES, *contd.*

4. Mahogany Settee with square legs and pierced splats in the back. Chippendale Period. *Middle 18th Century.* 17

CHESTS, CHESTS WITH DRAWERS, CHESTS OF DRAWERS, AND TALLBOYS.

1. Oak Chest composed of boards secured together. The carving on the front is of Gothic character. Tudor Gothic Period. *About* 1500. 20

2. Oak Chest of the panelled type. The panels are carved with conventional renderings of leaf and flower work. Elizabethan Period. *Second half of 16th Century.* 20

3. Oak Chest with geometrically formed panels. The uprights and top rail are carved with lunettes. Jacobean Period. *Second half of 17th Century.* 21

4. Oak Chest with drawer in the lower portion. The top opens as a lid as in the usual form of chest. Jacobean Period. *Early 17th Century.* 21

5. Oak Chest with drawers. The whole is profusely ornamented with coarse carving. Jacobean Period. *Middle 17th Century.* 22

6. Oak Chest of Drawers. The drawer fronts are raised and decorated with applied mouldings. Late Jacobean Period. *Second half of 17th Century.* 22

7. Walnut Chest on stand with turned legs and flat stretcher. William and Mary Period. *Late 17th Century.* 23

8. Walnut Tallboy with early cabriole legs and canted corners. Queen Anne Period. *Early 18th Century.* 23

9. Mahogany Chest of Drawers with canted corners decorated with frets. The drawer fronts are finished with cock beads. Chippendale Period. *About* 1760. 24

10. Mahogany Chest of Drawers with shaped plinth. The front is bow-shaped. Hepplewhite Period. *About* 1770. 24

FIG. PAGE.

ARMOIRES, COURT CUPBOARDS, DRESSERS, SIDEBOARD TABLES AND SIDEBOARDS.

1. Oak Cupboard or Armoire of crude construction. The front is pierced to allow of ventilation. Tudor Gothic Period. *About* 1500. 29

2. Oak Armoire with front pierced in the form of Gothic tracery. Tudor Gothic Period. *About* 1500. 29

3. Oak Buffet with panels carved with Gothic motifs. Tudor Gothic Period. *Early 16th Century.* 30

4. Oak Cupboard with three doors carved in the Gothic style. The remaining panels are decorated with linenfold carving. Tudor Gothic Period. *First half of 16th Century.* 30

5. Oak Court Cupboard with heavy bulbous supports to the canopy. The centre panel in the upper portion and the top panels of the lower doors are inlaid. Elizabethan Period. *Second half of 16th Century.* 31

6. Oak Court Cupboard with panels decorated with lozenge carvings. Jacobean Period. *17th Century.* 31

7. Oak Sideboard with turned uprights. Jacobean Period. *Middle 17th Century.* 32

8. Oak Dresser with drawer fronts decorated with geometrical patterns formed by applied mouldings. Jacobean Period. *Second half of 17th Century.* 32

9. Dresser with cabriole legs and plate rack, fitted with shallow cupboards. Queen Anne Period. *Early 18th Century.* 33

10. Sideboard Table with marble top and heavily-carved underframe. Gilded. Early Georgian Period. *First half of 18th Century.* 33

11. Mahogany Sideboard Table having scrolled legs surmounted with carved masks. Chippendale style. *About* 1760. 34

12. Mahogany Sideboard Table with carved rails and square tapered legs. Adam style. *Second half of 18th Century.* 34

ILLUSTRATIONS (*continued*)

FIG. PAGE.

ARMOIRES—SIDEBOARDS, *continued.*

13. Mahogany Sideboard Table with pedestals surmounted with urns. Adam style. *About* 1780. 35

14. Mahogany Pedestal Sideboard, having drawer fronts inlaid with satinwood lines. *About* 1780. 35

15. Mahogany Sideboard. The drawers are surrounded by cock beads. Hepplewhite style. *Second half of 18th Century.* 36

16. Mahogany Sideboard inlaid with coloured woods. The lower centre portion opens by means of a tambour. Sheraton style. *Late 18th Century.* 36

TABLES.

1. Trestle Table with shaped end supports to which the rails are secured with pegs. (Elm.) Tudor Gothic Period. *First half of 16th Century.* 40

2. Draw Table with heavy carved bulbous legs and inlaid rails. (Oak.) Elizabethan Period. *Second half of 16th Century.* 40

3. Oak Table having turned legs and "S" strap and leaf carving in the frieze. Jacobean Period. *First half of 17th Century.* 41

4. Draw Table with inlaid top and bulbous legs. The design shows Dutch influence. (Oak.) Charles II Period. *Second half of 17th Century.* 41

5. Oak Gate-leg Table with turned legs. Jacobean Period. *First half of 17th Century.* 42

6. Walnut Side Table with flat stretcher. The top and drawer fronts are decorated with marquetry. William and Mary Period. *Late 17th Century.* 42

7. Walnut Card Table. The legs are of the cabriole type and are carved at the knee with shells. Queen Anne Period. *Early 18th Century.* 43

8. Mahogany Card Table with peculiar cabriole legs terminating with club feet. Early Georgian Period. *About* 1725. 43

9. Mahogany Card Table with rails veneered with curl mahogany. The legs are carved with acanthus leaf scrolls at their juncture with the rails. Chippendale Period. *About* 1760. 44

FIG. PAGE.

TABLES, *continued.*

10. Pine Side Table finished with gilding. The frieze rail is carved with flutes. The whole is in the Adam style. *Second half of 18th Century.* 44

BIBLE BOXES, DESKS AND BUREAUX.

1. Oak Bible Box carved with "S" scrolls. Jacobean Period. *17th Century.* 47

2. Oak Desk with sloping lid and carved front. Jacobean Period. *First half of 17th Century.* 47

3. Walnut Desk decorated with marquetry. William and Mary Period. *Late 17th Century.* 48

4. Walnut Bureau. The drawer fronts are decorated with cock beads. The whole rests upon small ball feet. Queen Anne Period. *Early 18th Century.* 48

5. Walnut Bureau. The panels take the form of mirrors. Queen Anne Period. *Early 18th Century.* 49

6. Mahogany Bureau Bookcase. The drawers have cock beads and the upper portion is surmounted by a shaped pediment. Chippendale Period. *About* 1750. 49

7. Mahogany Desk with carved bracket feet and bevelled drawer fronts. Chippendale style. *About* 1750. 50

8. Mahogany Desk with bow shaped back and inlaid drawer fronts. Sheraton Period. *About* 1780. 50

BEDS.

1. Oak Four-poster Bed. The posts are nulled and the lower turned portion is of the cup and cover type. Elizabethan Period. *Second half of 16th Century.* 53

2. Oak Bedstead with arcaded head panels. Jacobean Period. *Early 17th Century.* 53

3. Four-poster Bed with hangings. The feet are scrolled and the canopy is surmounted by plumes of feathers. Queen Anne Period. *Early 18th Century.* 54

4. Mahogany Four-poster Bedstead. The posts are fluted for part of their height and rest upon cabriole legs. Chippendale Period. *About middle of 18th Century.* 54

ILLUSTRATIONS (*continued*)

FIG. PAGE.

BEDS, *continued.*

5. Four-poster Bed in the Chinese Chippendale style decorated with lacquer. Chippendale Period. *About* 1760. 55

6. Mahogany Four-poster Bed with fluted posts and serpentine-shaped tester. Hepplewhite Period. *Second half of 18th Century.* 55

WARDROBES.

1. Oak Wardrobe with raised lozenge panels to the doors. Jacobean Period. *Second half of 17th Century.* 57

2. Walnut Press decorated with marquetryand rounded frieze. Queen Anne Period. *Early 18th Century.* 57

3. Mahogany Wardrobe with bevelled panels in upper portion which contains sliding trays. Early Georgian Period. *About* 1725. 58

4. Mahogany Wardrobe with oval-shaped bandings in the doors. The feet are of the ogee-bracket type. Sheraton Period. *About* 1780. 58

CHINA CABINETS.

1. Walnut China Cabinet with cross-banded doors. Charles II Period. *Second half of 17th Century.* 60

2. Lacquered China Cabinet with turned legs. William and Mary Period. *Late 17th Century.* 60

3. Walnut China Cabinet with cross-banded doors and bracket feet. Queen Anne Period. *Early 18th Century.* 61

4. Mahogany China Cabinet with barred doors in the Chippendale style. George II Period. *About* 1750. 61

BOOKCASES.

1. Bookcase with square barred doors. The example is one of a series. *Late 17th Century.* 63

2. Mahogany Bookcase with classical pediment. The doors are lined with material. Georgian Period. *First half of 18th Century.* 63

3. Mahogany Bookcase with barred doors and cupboard in the lower portion. Chippendale Period. *About* 1760. 64

4. Mahogany Bookcase with curved pediment and barred doors. Sheraton Period. *Late 18th Century.* 64

FIG. PAGE.

MIRRORS.

1. A Wall Mirror with cross-grained moulded frame and shaped heading. Queen Anne Period. *Early 18th Century.* 67

2. A Wall Mirror decorated with gesso work. The outer moulding is enriched with egg and tongue decoration. Queen Anne Period. *Early 18th Century.* 67

3. A gilt Mirror in the Chippendale style. Chippendale Period. *Middle 18th Century.* 67

4. A Gilt Wall Mirror with carved upper pediment. The corners are decorated with honeysuckle carvings. Adam style and Period. *Second half of 18th Century.* 67

5. A Walnut Toilet Mirror with shaped front and sloping top opening in a similar way to a bureau fall. Queen Anne Period. *Early 18th Century.* 68

6. Mahogany Mirror with supporting frame. George II Period. *About* 1750. 68

7. Mahogany Mirror, shield-shaped with humped upper rail. *About* 1770. 68

8. Oval Mirror in Mahogany with small bracket feet. *About* 1780. 68

OTHER PIECES

1. Walnut Dressing Table with cabriole legs. Queen Anne Period. *Early 18th Century.* 71

2. Mahogany Dressing Table with tapered legs. Sheraton Period. *Late 18th Century.* 71

3. Child's Chair with carved panelled back and bobbin turned legs. (Oak.) Jacobean Period. *First half of 17th Century.* 72

4. Table Chair with drawer below the seat. (Oak.) Jacobean Period. *17th Century.* 72

5. Cradle with rockers and hood. (Oak.) Jacobean Period. *Late 17th Century.* 72

6. Walnut Clock Case decorated with marquetry. Late Jacobean Period. *Late 17th Century.* 73

7. Mahogany Clock Case with curved pediment. Chippendale Period. *Middle 18th Century.* 73

8. Mahogany Clock Case decorated with Marquetry. Sheraton Period. *Second half of 18th Century.* 73

THE HISTORIC PERIODS

TUDOR GOTHIC	1485 – 1558
ELIZABETHAN	1558 – 1603
JACOBEAN	1603 – 1649
CROMWELLIAN	1649 – 1660
JACOBEAN	1660 – 1688
WILLIAM & MARY	1689 – 1702
QUEEN ANNE	1702 – 1714
GEORGIAN	1714 –
Chippendale ...	1750 – 1779
Hepplewhite, Adam, Sheraton	1760 – 1820
	– 1820

The periods indicated in connection with the 18th century designers are given as those during which the best known pieces of their work were produced (and their influence most felt), and not the actual time when they were in business.

I

INTRODUCTION

WHEN considering the various phases through which English furniture has passed, it is essential to bear in mind the constant overlapping of style.

Whenever it is found that pieces of a certain date have been evolved from a type in fashion at an earlier period, it does not follow that the older form was immediately discontinued. In fact, the reverse was usually the case, the old ideas often retaining their popularity for many years after the adoption, in some directions, of fresh motifs.

This applies more particularly to the early times, when the lack of internal transport hampered the interchange of ideas.

Generally speaking, however, it will be found that by the study of the form and details of furniture in vogue for a number of years, and the consideration of the general character of the work, the popular tendency of style and the probable thread of evolution will become evident.

During the periods previous to the beginning of the 16th century, the contemporary furniture followed the expression of architecture in its character. The Gothic style, which had become settled in this country by the 14th century, was the chief source of inspiration of craftsmen until towards the end of the reign of Henry VIII, when the first signs of the Renaissance became apparent. The houses in these times were very sparsely furnished, especially amongst the middle and lower classes, whilst even in the larger mansions only bare necessities were provided for, and it is quite a common occurrence to find pieces so constructed as to act in a double capacity.

Oak was the wood chiefly used, and the outstanding feature was the cumbersome and massive style of construction.

INTRODUCTION

The Elizabethan period was the era when the Renaissance had for the greater part eliminated the last traces of the Gothic, which were still in evidence during the reign of Henry VIII. The work of this period was extremely thorough and vigorous, the carving deep and spirited, and the general proportions good. A common fault, however, was its over-elaboration, every available space being crowded with detail which gave it a general feeling of coarseness. Inlays were in considerable use at the time, and usually took the form of conventional leaf and floral work, or of geometrical designs. The inlays were cut in the solid, *i.e.*, the ground-work was cut away and the inlay let in. Typical carving details in use were of arabesque strap work, arcaded panels, nullings and leaf work, while the turnings were usually of the full bulbous type and richly carved.

The succeeding Jacobean period was considerably more restrained, and although many of the Elizabethan motifs were continued they were much modified. The heavy turnings of the previous era were thinned down to what is known as the baluster type, being, as a rule, devoid of carving. An exceedingly popular method of decoration was the use of geometrical designs formed by applied mouldings, especially on drawer and door fronts, whilst applied split turnings and bosses and the like were common features used for the decoration of square uprights and rails. The carved work towards the latter part of the 17th century was not always of a high grade, often exhibiting a paucity of ideas in design, and a weakness in execution. The varying fortunes of the country under the Stuart and Cromwellian regimes had their inevitable effect on furniture, and contemporary pieces were often characterised not only by the tastes of the partisans but by the particular feelings of the person for whom the work was carried out. The Cromwellian furniture was generally of an austere and simple character, and really represented the last phase of the oak period; at any rate, in the more fashionable quarters, although a

great number of simple oak pieces were made in the rural districts during the following century.

The second half of the 17th century witnessed great changes in the design of furniture. Until this time the general formation was one of squareness, a treatment to which oak was particularly suited, but with the advent of the use of walnut, shaped, and indeed finer work generally became possible. The use of veneers was introduced, and carved and moulded work was to a great extent superseded by a flat decorative treatment obtained by the use of finely figured woods and marquetry. A strong Dutch feeling influenced the periods of William and Mary and Queen Anne, during which the general treatment was of a quiet and retiring character.

Mahogany came into use at the end of the latter reign, and from that time onwards superseded walnut. The early Georgian work was chiefly inspired by the walnut models, although it was generally of a more elaborate character. About 1754 Thomas Chippendale, the most renowned of cabinet-makers, became the dominant influence, and from this time onwards furniture came under the influence of individual designers. Chippendale's designs were mostly in mahogany, and of a type suited to the requirements of people of wealth and leisure. He was very versatile in his treatments, seeking inspiration from the Queen Anne, French, Gothic and Chinese styles, and often combining them in a remarkably successful manner. His chief expression of decoration was in carving, although towards the end of his vogue he produced a certain number of inlaid pieces in compliance with the trend of fashion.

The general tendency towards the end of the 18th century was one of lightness, and richly carved furniture was replaced with inlaid and painted work.

Hepplewhite's designs were extremely graceful and refined, and with the other notable 18th-century designer he produced a book of designs which in turn became the motif of contemporary craftsmen.

INTRODUCTION

Robert and James Adam produced pieces mostly for the furnishing of the interiors designed by them, and their work was carried out by many of the leading cabinet-makers of their time, including Chippendale and Hepplewhite. The furniture of the Brothers Adam was classical and formal in its treatment, and created a considerable effect at the period.

The last of the 18th-century designers was Thomas Sheraton, whose name is still associated with fine pieces executed in satin wood and the finer woods. His lightness of treatment represented the summit of the general tendency of design during the second half of the 18th century, and with his death English furniture departed from its high standard and entered the heavy period of the 19th century.

II

STOOLS

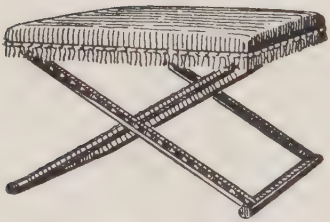
In Tudor and Elizabethan times stools were the usual form of seating for all but the chief persons in a household, and the early types were of simple, and often crude construction. An example of an early sixteenth-century stool is given in Fig. 1, in which it will be seen to be composed of two buttressed ends, and side rails forming an underframing and a top, a method of construction typical of the Gothic period. This type prevailed during later periods in provincial districts.

Fig. 2 shows a development of style in which the structure is framed together. This example is of particular interest, as it foreshadows, in the treatment of the legs, the development of the bulbous turnings which were a prominent feature of the Elizabethan period. The upholstered stool in Fig. 3, although not directly evolved from the foregoing type, is illustrated to show a form sometimes met with in early Stuart times. Fig. 4 is a typical example of the Jacobean period. Stools varying but little from this specimen were very common during the seventeenth century, and even in the following century were still being made in country districts. Fig. 5 illustrates a Charles II stool, and is of a type made to conform with the twisted legs and caned work of the chair of that period, to which by this time the general use of stools had given way. Fig. 6 is of interest, as it shows the development of the centre " T " stretcher in place of the previous four-sided framing of rails. The legs are typical of the period. In Fig. 7 it will be seen that the stretchers are altogether discarded, and the cabriole leg, foreshadowed in Fig. 6, is developed. The feet are of the club form.

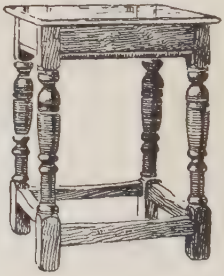
Stools of the succeeding periods followed the design of contemporary chairs in their treatment, and legs of the cabriole, tapered, and square forms were all employed. Fig. 8 shows an example of the latter type.

1. Tudor Gothic Stool with solid end supports. The latter are splayed outwards to give greater stability. (Oak.)
Early 16th Century.

2. Elizabethan Stool with carved legs. The side rails are ornamented with studs in channelled-out grooves. (Oak.)
Second half of 16th Century.



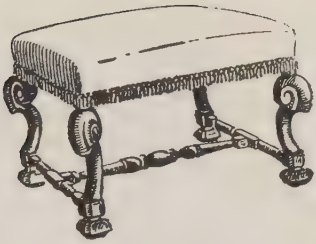
3. An upholstered Stool of the "X" type. (Beech.) James I. Period.
Early 17th Century.



4. Oak joint Stool, with turned baluster legs. Jacobean Period.
17th Century.

5. Walnut Stool, with twist turned legs and rails, and caned seat. Charles II. Period.

Second half of 17th Century.

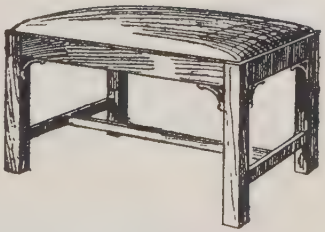


6. Walnut Upholstered Stool with scrolled legs and turned stretchers. William and Mary Period.

Late 17th Century.

7. Walnut Upholstered Stool with loose seat and early cabriole legs. Queen Anne Period.

Early 18th Century.



8. Mahogany Stool having square legs and fretted corner pieces. Chippendale Period.

About 1760.

III

CHAIRS

The chief characteristic of the early chair, of which Fig. 1 is a typical example, was its solidity of construction. The uprights and rails were heavy and the interspaces filled with panelling, while the under portion below the seat was contrived to form a box. The seat or the back or front was hinged to give access to this box. Its double purpose serves to illustrate the scarcity of household pieces.

Fig. 2 shows the development of the same motif of construction to a lighter form. This type made its appearance just prior to the Elizabethan era and continued with but slight alterations until late in the 17th century.

With the advent of the Stuart regime a great change took place in the national costume, namely, the wearing of the farthingale by women, and stuffed doublets and hose by men, which resulted in the advent of the chair without arms. The upholstered seats began to make their appearance as seen in Fig. 3.

The chairs of the Charles I period were similar in design and proportion, although various new forms were evolved. The low arms seen in Fig. 4 were designed with a view to the better accommodation of the farthingale.

The austere and rigorous feeling dominant throughout the Cromwellian period showed its influence strongly in the chairs of the time. Any superfluous enrichment was avoided with the exception that the legs and arms were often bobbin-turned, as shown in Fig. 5.

The Yorkshire or Derbyshire chair shown in Fig. 6 is typical of a kind that was made during the 17th century. These chairs were quite distinct in themselves, and were the subjects of fine carving. The split turnings seen on the uprights of the back, and the small pendants, are common features in these chairs.

With the reinstatement of the Royal Family in the person of Charles II, the severity of the

Commonwealth was changed to luxury. Chairs were now usually made in walnut and profusely ornamented with carving, especially the under-stretcher and backs, which were now made rather taller.

The height of the backs was still more marked in William and Mary chairs, as shown in Fig. 8. The scrolled legs were the origin of the cabriole leg, which became a great feature of the later chairs.

In Fig. 9 we see the development of the cabriole leg with the claw and ball foot. The earlier types terminated at the bottom with the club foot. The back, with its rounded top and urn-shaped splat, is of a very usual type, and the shaped uprights show how the use of walnut gave greater scope for curved work than oak.

Although the rounded back continued for some years after the reign of Queen Anne, the general tendency was to squareness, as shown in Fig. 10. The urn-shaped splat was still retained, although it was now pierced, and the seat rails carved with a Greek key ornament.

In many of his early chairs Chippendale used the rounded back and drew inspiration from many other Queen Anne motifs. Much of his work also shows French influence. The example illustrated in Fig. 11 is one of his famous riband-back designs, in which it will be seen that the urn shape has completely disappeared from the splat.

Another style used by Chippendale was Gothic. The influence is particularly noticeable in the treatment of the splat, which is pierced in the form of Gothic tracery, as in Fig. 12.

A great many chairs were also treated in the Chinese style, this being easily identified by the introduction of lattice work and often carved imitations of the Chinese pagoda.

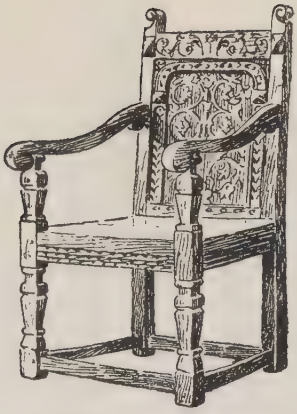
Another notable designer of the 18th century was Hepplewhite. His chairs were invariably graceful and refined. The backs were, as a rule, either shield-shaped, as in Fig. 13, or oval, and the top rail " humped," as shown in the illustration.

An Adam chair of the wheel-back variety is shown in Fig. 14. Robert Adam's work was classical in its treatment and indicates his profession as an architect. His designs were carried out by contemporary craftsmen, and it is interesting to observe how his work was affected by the methods of treatment employed by them.

Sheraton's chair designs are innumerable. Figs. 15 and 16 are typical of his work. His designs were extremely light, and usually carried out in satinwood or mahogany. The legs were either square tapered or turned or, in some cases, toward the end of the period, curved inwards to the back. In some of his pieces the legs were made to project above the seat and were rounded over.

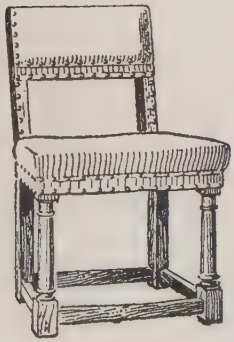
1. Heavy Panelled Chair with box under the seat. The back below the seat acts as a door. (Oak.) Tudor Period.

First half of 16th Century.



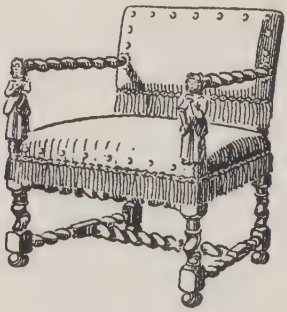
2. Panelled back type with carving in the form of conventional foliage. (Oak.) Elizabethan Period.

Second half of 16th Century.



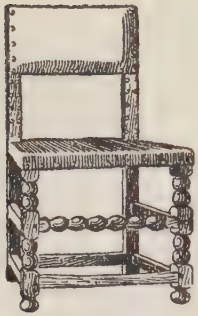
3. Farthingale Chair with upholstered seat and back. (Oak.) James I Period.

Early 17th Century.



4. Upholstered Jacobean Chair with twist turned legs and stretchers. (Walnut.) Charles I Period.

Early 17th Century.

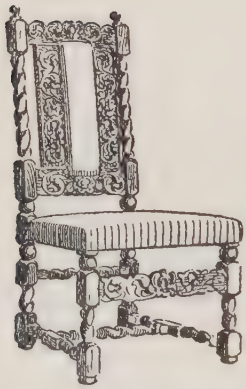


5. Cromwellian Chair with leather covering and bobbin legs. (Oak.) Commonwealth Period.

Middle 17th Century.

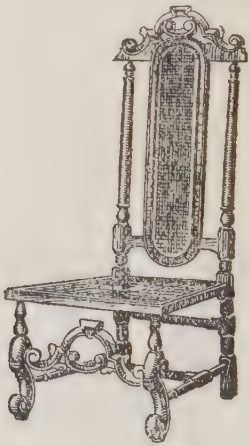
6. Yorkshire or Derbyshire Chair with carved back and applied split turnings. (Oak.) Jacobean Period.

Second half of 17th Century.



7. Jacobean Chair with acanthus leaf carving. A crown is carved on the stretcher and top rail in honour of the Restoration. Walnut.) Charles II Period.

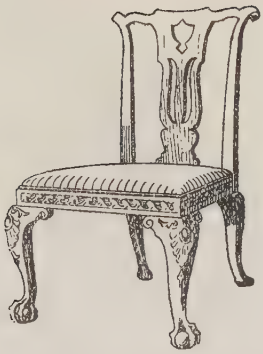
Middle 17th Century.



8. Tall back Chair evolved from the type shown in No. 7. The acanthus leaf carving is replaced by scroll work, a typical feature of the period. (Walnut.) William and Mary Period.

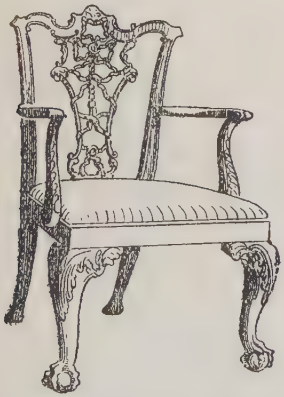
Second half of 17th Century.

9. Queen Anne Chair with cabriole legs and claw and ball feet. Note the omission of the lower stretchers. Rounded back and urn-shaped splat. (Walnut.) *Early 18th Century.*



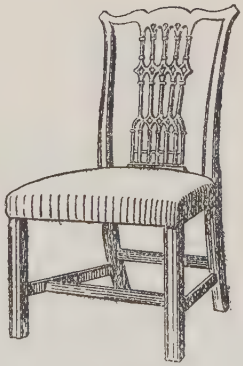
10. Georgian Chair. The urn splat is pierced and the back more square. (Mahogany.)

First half of 18th Century.



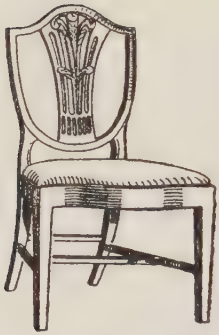
11. Riband-back Chippendale Chair with cabriole legs, carved in the form of acanthus leafage. (Mahogany.)

Middle 18th Century.

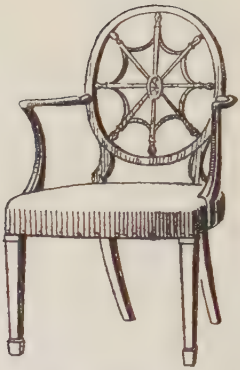


12. Gothic Chippendale Chair with pierced splat and square legs. (Mahogany.)

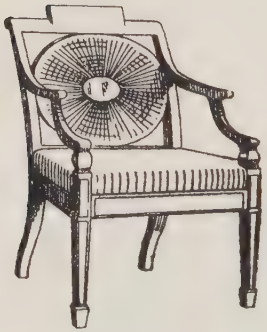
Middle 18th Century.



13. Shield-back Chair with serpentine shaped front rail. Hepplewhite. (Mahogany.)
Second half of 18th Century.



14. Wheel-back Chair with semi-rounded seat. Adam. (Mahogany.)
Second half of 18th Century.



15. Caned-back Chair with large rake to the back. Sheraton. (Mahogany.)
Second half of 18th Century.

16. Light Chair with tapered legs and carved vase in back. Sheraton. (Satinwood.)
Second half of 18th Century.

IV

SETTLES, DAYBEDS, AND SETTEES

The settle was a type of seating accommodation in considerable use during early times, probably on account of its comparative economy of construction. Settles were usually made to seat three or four persons, and were in some cases built as fitments into the wall. In some types the back was continued down to the floor, probably as a shield against draughts. Other specimens were panelled at the sides.

Fig. 1 is of a type made in the 17th century, and has a four-panelled back carved with lozenge shapes, the upper rail being treated with lunettes. The baluster legs are typical of the period. In a later development of these structures the seat was slightly recessed below the rails to admit a thin squab cushion. Occasionally, settles were made without wooden seats, holes being bored in the rails through which cords were threaded, on which cushions were placed to give greater comfort to the occupant.

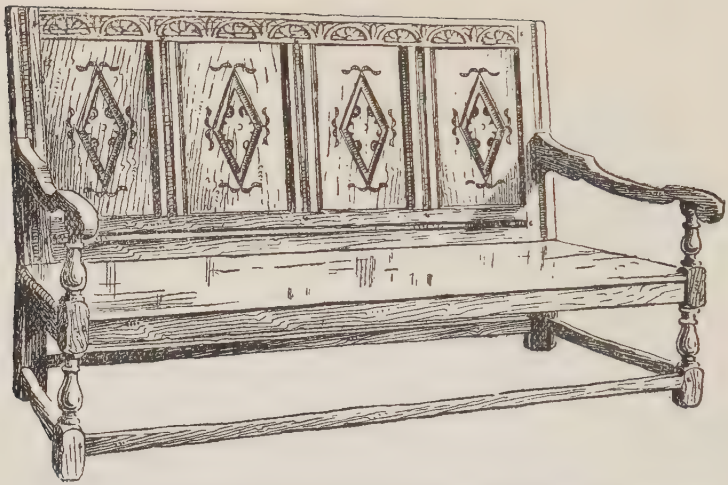
The next stage of development is shown in Fig 2, and is known as a daybed. Daybeds differ from settles in that they were made for a single occupant, and when first introduced were considered to be effeminate by many. The head in some cases was made adjustable.

Daybeds follow in their treatment that of the chairs of the period, and, as a rule, were intended to stand against the wall, only one side being carved. In this example, however, both sides are carved.

Fig. 3 shows a settee of the Queen Anne period in which the lower stretchers are discarded. These pieces were sometimes made to seat three persons.

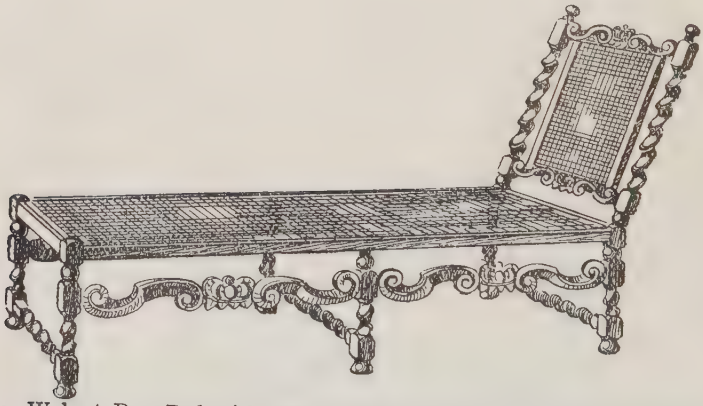
A mahogany settee of the Chippendale period is given in Fig. 4, in which the development of the back and arms is the most noticeable feature. Cabriole legs were also considerably used at this period.

The settees of the latter half of the 18th century were similar in form to the chairs.



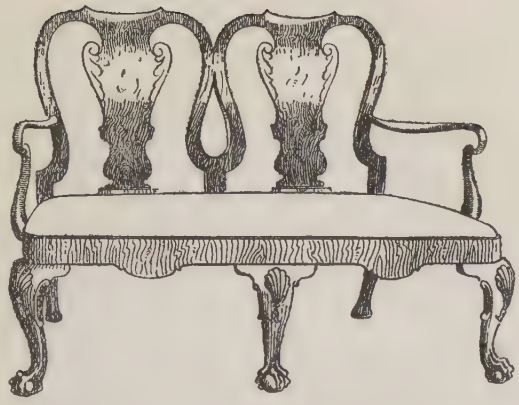
1. Oak Settle with lozenge carving in the panelled back. Jacobean Period.

First half of 17th Century.



2. Walnut Day Bed with caned seat and back. The head rails and stretchers are carved with scroll work. Charles II Period.

Second half of 17th Century.



3. Walnut Settee, having urn-shaped splats in the back and cabriole legs terminating with claw and ball feet. Queen Anne Period.

Early 18th Century.

4. Mahogany Settee with square legs and pierced splats in the back. Chippendale Period.

Middle 18th Century.

V

CHESTS, CHESTS WITH DRAWERS, CHESTS OF DRAWERS AND TALLBOYS

The chest was probably the earliest form of household furniture. It originated, no doubt, as the result of a need felt for a receptacle in which various personal articles could be not only stored, but carried about when travelling. Its actual uses, however, were manifold, embracing those of a table, seat, side table and even as a bed. In its simplest form it consisted of six boards, five of which formed the sides and bottom, and the sixth the top. The early types up till the end of the reign of Henry VIII were either quite plain or crudely carved with Gothic designs representing tracery windows and other Gothic details. Fig. 1 is an example of this type with two crudely-cut panels representing tracery and leafwork. This solid-board type of chest was still being made in the later years of the 16th century and onwards in provincial districts for the poorer classes, their construction being far simpler and the cost lower.

A more advanced type of construction is the framed-up method. This form was begun in the early 14th century, and was of the style usually made during the Elizabethan period. The chest consisted of four corner posts with rails tenoned into them and with panels let into grooves. In early chests the uprights and intermediate rails when moulded at the edges were butted between the horizontal rails, the lower rail being usually bevelled on the top edge. Later, the mouldings were mitred, although the bevel on the lower rail was often continued. Fig. 2 is an Elizabethan panelled chest with carved frieze rail and panels and with channellings worked on the rails. In the Jacobean chest, Fig. 3, the Elizabethan motif of the lunette is continued. The panels, however, are geometrically treated, each being subdivided to form five small panels, the centre one of which is raised. The whole treatment is coarse in character.

CHESTS—TALLBOYS

There is a great number of these Jacobean chests still in existence, although those dating from towards the end of the century are, as a rule, country-made specimens, since the use of walnut had developed other fashions in the towns. A chest with a drawer is shown in Fig. 4, and this type shows the origin of the chest of drawers. The drawer or drawers were at the bottom, the lid opening in the usual chest form, thus combining the convenience of a drawer with the old idea of the chest. Fig. 5 is another example of crude construction and carving, and has two drawers at the bottom.

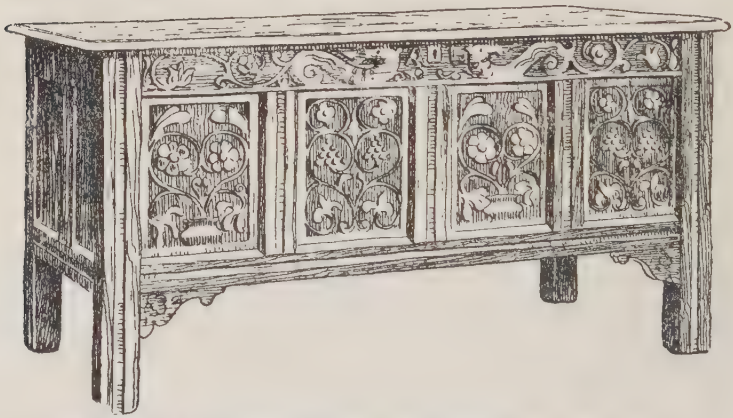
The next step in the evolution was to do away with the upper chest portion and utilise the space for extra drawers. Fig. 6 is an example of an early chest of drawers, in which it will be seen that the spacing of the drawers is very irregular. The drawer fronts are decorated with the usual Jacobean motif of mitred mouldings.

During the latter half of the 17th century the chest of drawers were often mounted on stands, these at first being low and later somewhat higher. Fig. 7 is a walnut chest of the William and Mary period, with the drawer divisions of a flat, rounded section.

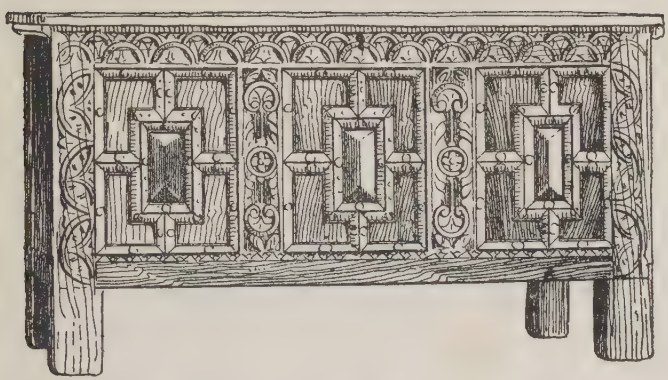
The tallboy proper of the Queen Anne period consisted of two chests, one mounted on the other, although in some cases the stand (mostly having drawers also) was continued, usually with cabriole legs. The double chest type stood either upon bracket feet or small turned ball feet. Fig. 8 is a typical Queen Anne tallboy of veneered walnut. The tallboy was continued throughout the 18th century, although a great many simple low chests were also made.

Fig. 9 is a chest of the Chippendale period, and probably made in imitation of his style. The canted corners are a typical feature. A Hepplewhite chest is illustrated in Fig. 10 with a bow front and shaped plinth. Towards the end of the century the bow and serpentine shapes were very popular.

1. Oak Chest, composed of boards secured together. The carving on the front is of Gothic character. Tudor Gothic Period.
About 1500.



2. Oak Chest of the panelled type. The panels are carved with conventional renderings of leaf and flower work. Elizabethan Period.
Second half of 16th Century.

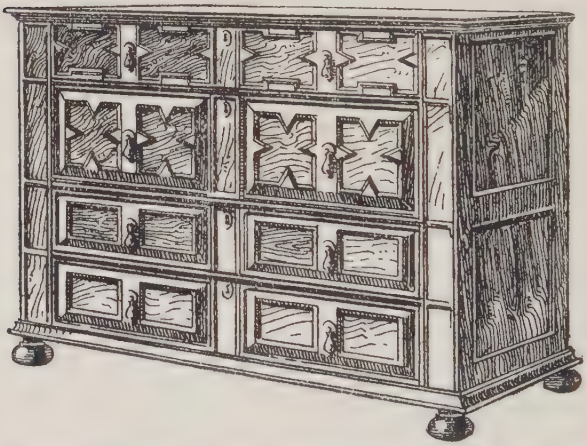


3. Oak Chest with geometrically formed panels. The uprights and top rail are carved with lunettes. Jacobean Period.
Second half of 17th Century.

4. Oak Chest with drawer in the lower portion. The top opens as a lid as in the usual form of chest. Jacobean Period.
Early 17th Century.

5. Oak Chest with drawers. The whole is profusely ornamented with coarse carving. Jacobean Period.

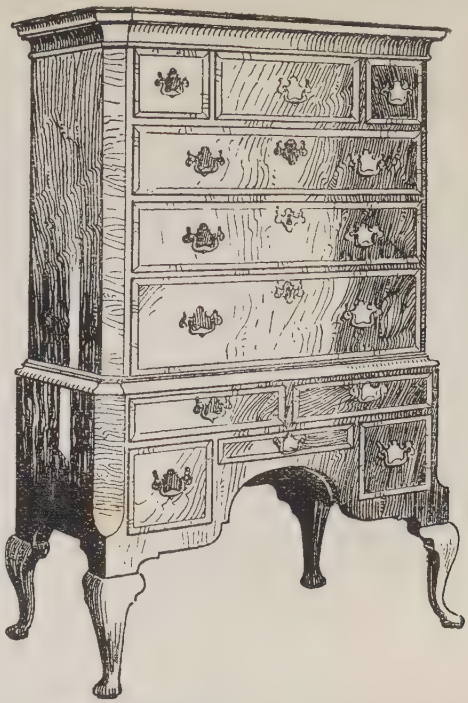
Middle 17th Century.



6. Oak Chest of Drawers. The drawer fronts are raised and decorated with applied mouldings. Late Jacobean Period.

Second half of 17th Century.

7. Walnut Chest on stand with turned legs and flat stretcher. William and Mary Period.
Late 17th Century.



8. Walnut Tallboy with early cabriole legs and canted corners. Queen Anne Period.
Early 18th Century.

9. Mahogany Chest of Drawers with canted corners, decorated with frets. The drawer fronts are finished with cock beads. Chippendale Period.

About 1760.

10. Mahogany Chest of Drawers with shaped plinth. The front is bow-shaped. Hepplewhite Period.

About 1770.

VI

ARMOIRES, COURT CUPBOARDS, DRESSERS, SIDE-BOARD TABLES AND SIDEBOARDS

The type of furniture used to contain foodstuffs in the early Gothic and Tudor periods was of very crude construction. It took various forms, but was usually an upright rectangular cupboard-like structure often known as an armoire, to which access was obtained by means of one or more doors. It was generally pierced through for the purpose of ventilation, the piercings being usually treated as the chief decorative feature of the piece. The cruder specimens, of which Fig. 1 is an example, were of very simple formation, consisting simply of a number of boards nailed or pegged together. A very common practice was to ornament the edges and sides of the boards with the simplest of hollow mouldings, as shown in this illustration. The interior was usually fitted with shelves, though these are often missing from examples still in existence. Fig. 2 is a rather more ornate specimen with Gothic leaf-work carving between the two piercings in the sides.

Another type of wall furniture made in the 15th and 16th centuries was of long, low formation, and was known as a sideboard-table or buffet. Fig. 3 illustrates an example with pierced panels. The tops of such pieces were used for the display of plate.

The finer specimens of armoires were framed together instead of consisting of plain pegged boards, and their development is shown in Fig. 4, which illustrates many Tudor-Gothic features in the linenfold panels, and the Gothic carvings in the two top panels and the lower central door. The top edges of the rails were finished with a bevel and the legs with Gothic corner pieces.

From this formation was evolved the Elizabethan court cupboard, which consisted of two stories, the lower

forming a large cupboard to its full depth, the upper portion being recessed. This latter portion was often of irregular shape, as shown in Fig. 5, in which the sides of the top cupboard are canted, thus allowing for standing room on the shelf. The canopy portion was supported by turnings, which, in the Elizabethan period, were of the full bulbous type. The subdivision of the doors in the lower storey is typical of the period, as is also the carved scroll frieze. The upper panels are arcaded and inlaid with various coloured woods.

A later phase of the court cupboard is shown in Fig. 6. This is of the Jacobean period, and shows comparatively slightly-turned supports to the canopy, an almost universal feature of the period. The lozenge panels are also common to Jacobean times. These pieces were being made until the end of the 17th century, at which time they were generally discontinued in the towns, although they were being made even later in the provinces.

Made contemporaneously with the court cupboard was a smaller structure known as a sideboard, similar in formation to the modern dinner-wagon. In the Elizabethan type the uprights were of heavy bulbous turnings, usually involving the inclusion of a cup and cover, as in the court cupboards, and they were treated in a similar way in their decoration.

These sideboards were continued during the 17th century, and Fig. 7 illustrates a rather crude example. The rail below the shelves opens as a drawer.

Dressers were also made in considerable numbers in the 17th century, especially for the use of the farmer classes. In their original form they consisted of a long wall structure as shown in Fig. 8, although this particular specimen was once probably surmounted by a plate rack. The legs were, as a rule, turned in a baluster shape, as in this specimen, though some types were flat with a shaping cut at the sides. The drawer fronts were often geometrically moulded, although the more simple pieces were plain

or decorated with a small bead worked round the edges. The applied split turnings shown in the illustration are a kind of decoration much employed in the 17th century, although they were usually plain without any carving. The plate rack to stand on the dresser was added in the 17th century, the early types being simply a series of shelves. Later shallow cupboards were added.

In country districts dressers were made practically throughout the following century of either oak or walnut, and a common feature in dressers of this period was the use of cabriole legs as illustrated in Fig. 9.

The development of the 18th-century sideboard may be traced from the sideboard tables, of which a number were made in the second half of the 17th century. The early Georgian sideboard table was often very ornate and its treatment gross in character. A sideboard table is illustrated in Fig. 10 having a marble top and heavy scrolled legs. The piece is gilded and is heavy and pompous in its treatment. Other pieces were of polished mahogany, and in the early Georgian period walnut was still occasionally employed.

The dominant influence of Chippendale is evident in the treatment of the next example, Fig. 11, the proportions being far better balanced. The use of six legs is quite typical. A rather plainer piece is shown in Fig. 12, and illustrates the Adam style. The tops of these pieces were, as a rule, of mahogany in the place of marble, which was much used earlier in the century.

The drawback of the sideboard table was its comparative lack of accommodation, and this was the cause of pedestals being added soon after the middle of the century, as shown in Fig. 13. These were often fitted with iron grids upon which hot irons were placed for the purpose of warming plates. The urns shown in Fig. 13 were used to contain iced water for table use, and in other pieces were fitted with divisions for the accommodation of knives and forks. A quite common feature at this time was the

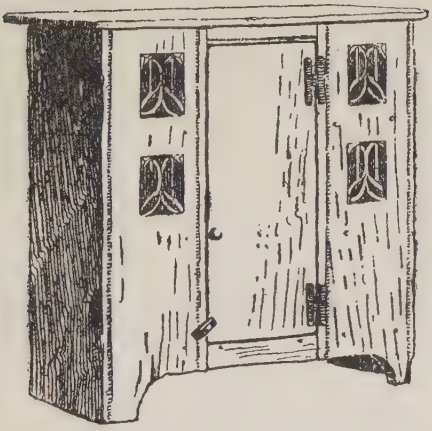
addition of pedestals to existing tables. Nowadays, it is comparatively rare to find a sideboard table complete with pedestals, the two having usually become separated during the course of years.

The next stage of evolution was to combine the pedestals with the table, hence the pedestal sideboard, an example of which is shown in Fig. 14.

This type, however, did not enjoy a long popularity. The general tendency towards the end of the century was towards lightness, with the result that the type shown in Fig. 15 was evolved. The fronts of these sideboards were usually shaped and resulted in some very fine cabinet work.

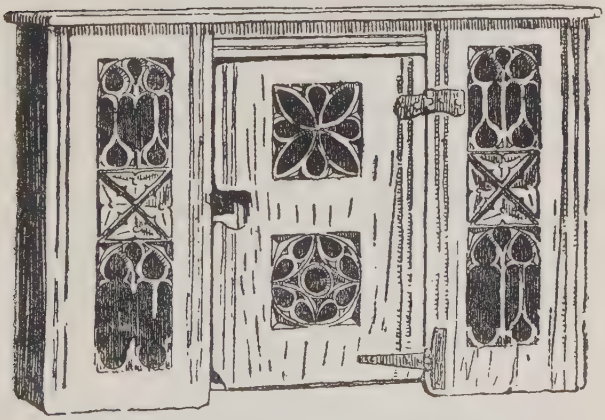
The centre portion of Fig. 15 is straight, and the sides curve backwards, the whole resting upon tapered legs. The piece illustrates many Hepplewhite features.

A Sheraton example is shown in Fig. 16. The drawers are cross-banded at the edges with satinwood and finished at the corners with marquetry. All the available space is utilised, that below the centre drawer being arranged as a cupboard to which access is obtained by means of a sliding tambour of alternate satinwood and mahogany strips. The making of sideboards of this type was continued for several years into the 19th century.



1. Oak Cupboard or Armoire of crude construction. The front is pierced to allow of ventilation. Tudor Gothic Period.

About 1500.

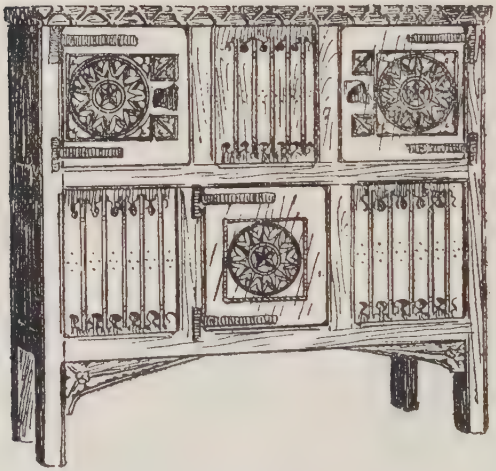


2. Oak Armoire with front pierced in the form of Gothic tracery. Tudor Gothic Period.

About 1500.

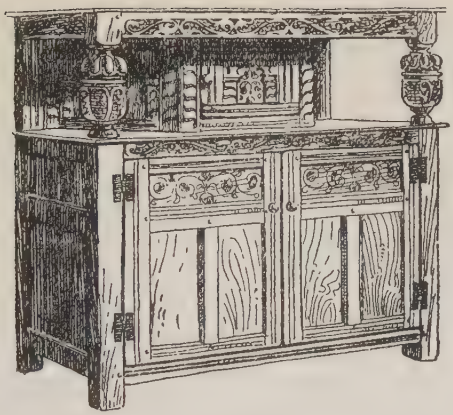
3. Oak Buffet with Panels carved with Gothic motifs. Tudor Gothic Period.

Early 16th Century.



4. Oak Cupboard with three doors carved in the Gothic Style. The remaining panels are decorated with linenfold carving. Tudor Gothic Period.

First half of 16th Century

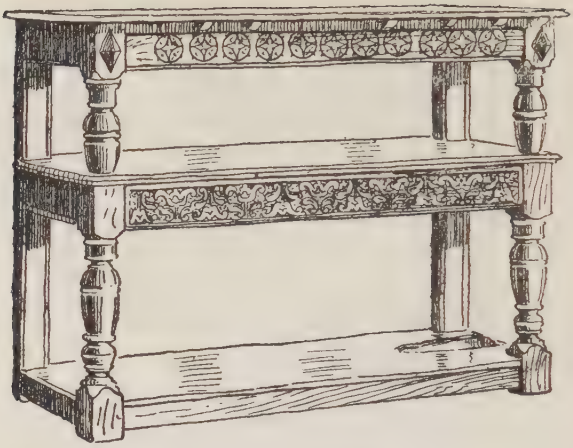


5. Oak Court Cupboard with heavy bulbous supports to the canopy. The centre panel in the upper portion and the top panels of the lower doors are inlaid. Elizabethan Period.

Second half of 16th Century.

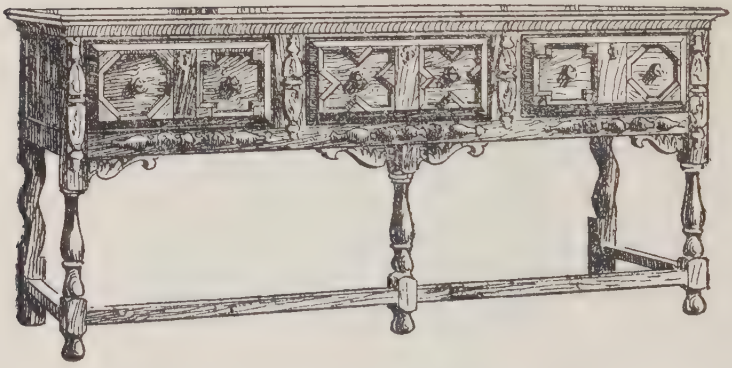
6. Oak Court Cupboard with panels decorated with lozenge carvings. Jacobean Period.

17th Century.



7. Oak Sideboard with turned uprights. Jacobean Period.

Middle 17th Century.

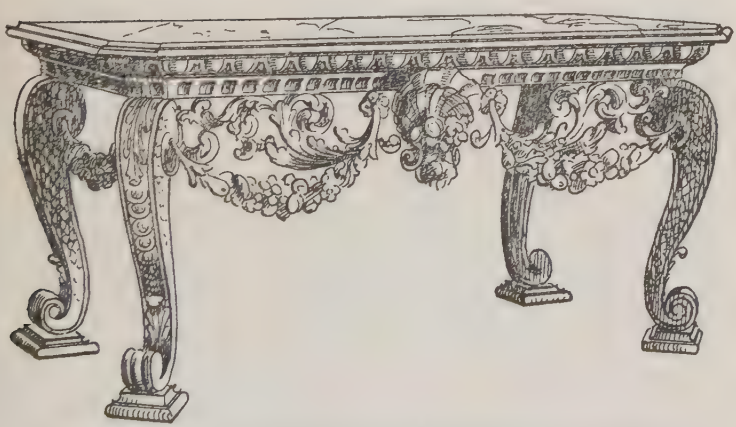


8. Oak Dresser with drawer fronts, decorated with geometrical patterns formed by applied mouldings. Jacobean Period.

Second half of 17th Century.

9. Oak Dresser with cabriole legs and plate rack, fitted with shallow cupboards. Queen Anne Period.

Early 18th Century.

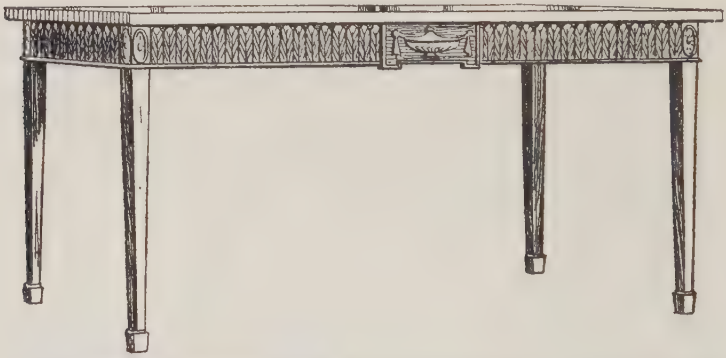


10. Sideboard Table with marble top and heavily carved under-frame. Gilded. Early Georgian Period.

First half of 18th Century.

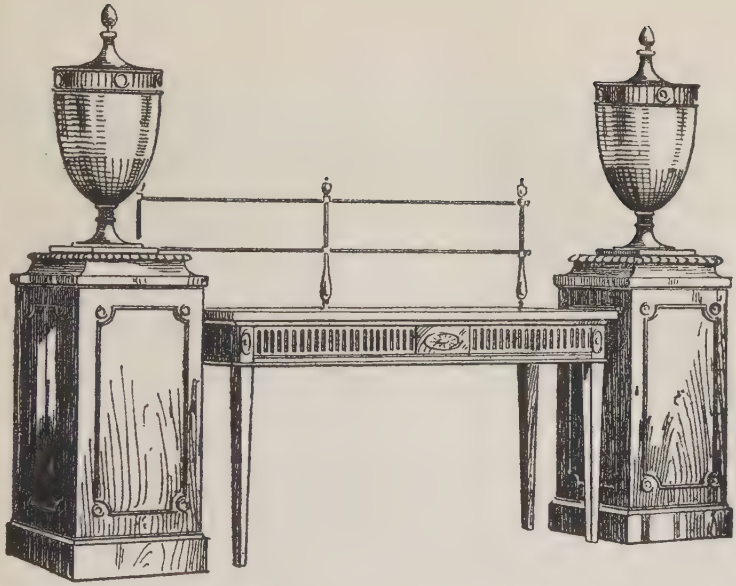
11. Mahogany Sideboard Table having scrolled legs surmounted with carved masks. Chippendale style.

About 1760.



12. Mahogany Sideboard Table with carved rails and square tapered legs. Adam style.

Second half of 18*th Century.*

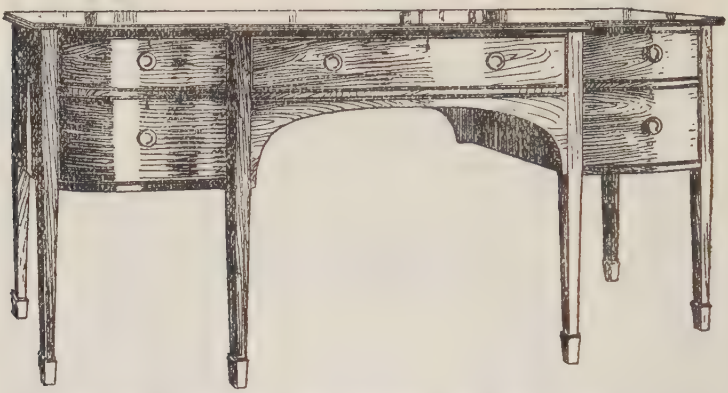


13. Mahogany Sideboard Table with pedestals surmounted with urns. Adam style.

About 1780.

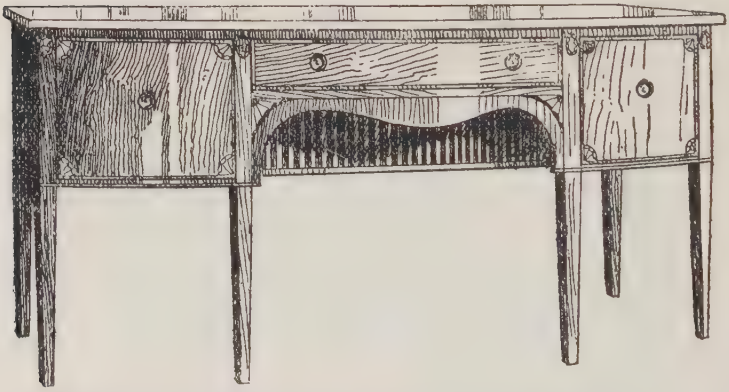
14. Mahogany Pedestal Sideboard having drawer fronts inlaid with satinwood lines.

About 1780.



15. Mahogany Sideboard. The drawers are surrounded by cock beads. Hepplewhite style.

Second half of 18th Century.



16. Mahogany Sideboard inlaid with coloured woods. The lower centre portion opens by means of a tambour. Sheraton style.

Late 18th Century.

VII

TABLES

The earliest form of table was known as a trestle table, and consisted of a roughly-hewn and heavy top supported by solid end pieces, these being generally cut to a crude Gothic shaping. They were held in position by rails tenoned through the trestle ends and secured by pegs, the whole being so arranged that by withdrawing the pegs the table could be taken to pieces and so cleared away when its space was required for other purposes.

An example of this type is shown in Fig. 1, which is typical of these early pieces. The piece is very massive, the only attempt at decoration being in the shaped trestle ends.

The next stage is shown in Fig. 2, in which the under portion is framed together. The legs are of the heavy bulbous type common at this time, turned in the cup and cover form, and carved with nullings and acanthus leaf-work. The frieze rail is inlaid with a small geometrical pattern and is finished at the lower edge with a carved moulding.

This table illustrates a very interesting type evolved in the early 16th century, being made to extend. It is known as a draw-table, and the extending leaves, when the table is closed, are under the main top, as shown in the illustration, and when required are drawn out and supported by bearers, these being tapered so that when extended they bring the leaves up to the height of the main top, which drops in place.

A plain Jacobean table is shown in Fig. 3, in which it will be noticed that the legs have lost their heavy bulbous shape, although the general structure is in many other respects very similar. Both the plain table shown in this example and the draw type were made in the 17th century.

The draw-table in Fig. 4 is illustrative of a Charles II table, in which the bulbous leg has been revived, though

with an altered contour. The table exhibits Dutch influence, a feeling which was the result of the return of Charles II from the Continent.

A type of table made in considerable numbers during the 17th century was the gate leg, of which Fig. 5 is an example. They were usually made of oak, although towards the end of the century walnut was more frequently used. The majority of the walnut tables, however, were of rather different formation.

Fig. 6 is a walnut table decorated with marquetry, and is of interest as showing the development of the shaped flat lower stretcher in place of the plain straight rails.

The Queen Anne period was noticeable for the number of card tables produced. They were usually veneered and had cabriole legs, the upper termination of which was often rounded as shown in Fig. 7.

Early Georgian tables followed the Queen Anne models in their general appearance. Mahogany was by this time in considerable use, and the majority of examples were made of this wood. Fig. 8 illustrates a piece of about the year 1725, and instances a peculiar type of cabriole leg often identified with the period.

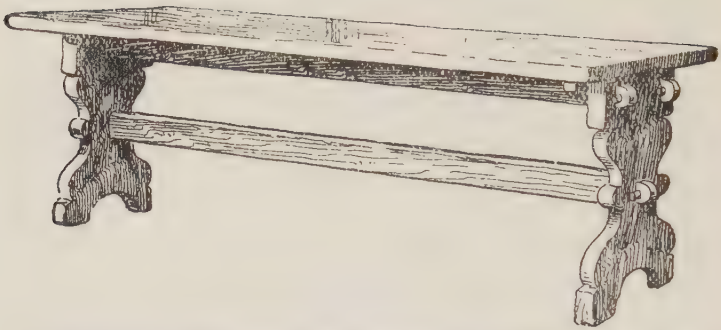
The example shown in Fig. 9 is of the period contemporary with Chippendale, and was probably made by one of the many craftsmen to whom the Chippendale influence had spread. The legs are five-sided and are moulded on the outer surfaces. The rear legs, as in the Queen Anne models, hinge backwards and so support the top which folds over from the front. Cabriole legs were considerably used and were often elaborately carved at the knee with acanthus leafage.

An Adam side table is shown in Fig. 10, and shows the classic and restrained feeling of his designs.

A further type of table developed towards the end of the century was one having a central support resting

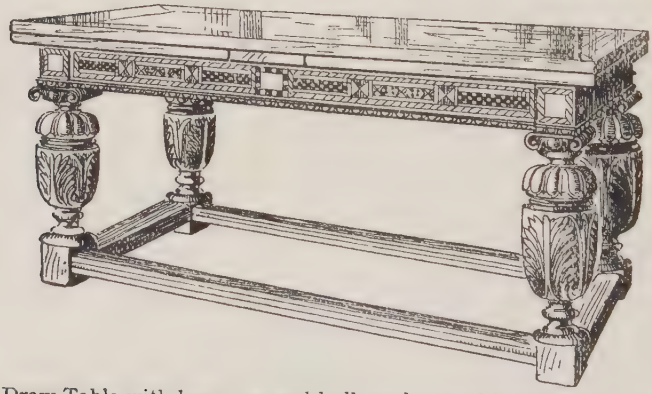
upon three or four shaped legs. Sheraton was responsible for many tables of this character, and they were often fitted with extending flaps, which hung down at the sides when not in use.

Semi-circular tables were also often made in pairs, and were so arranged that they could be placed together to form one large table. Many were also provided with a rectangular centre portion and spare leaves when an extra long extension was required.



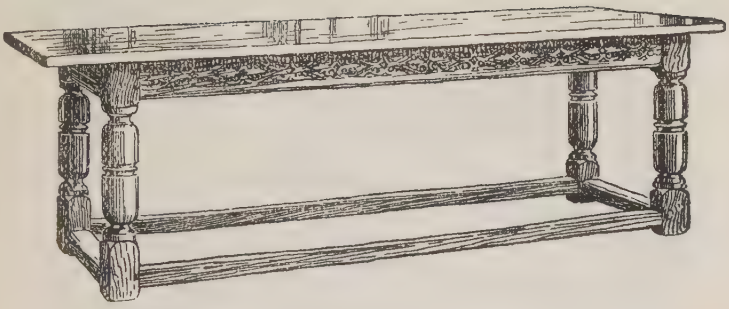
1. Trestle Table with shaped end supports to which the rails are secured with pegs. (Elm.) Tudor Gothic Period.

First half of 16th Century.



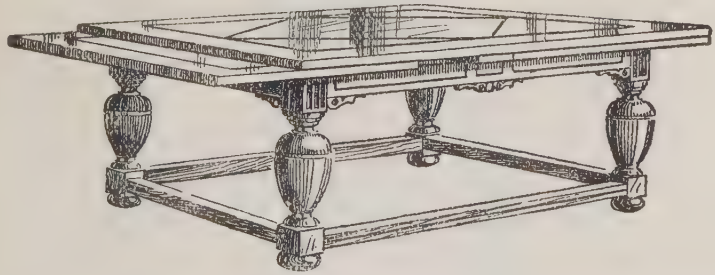
2. Draw Table with heavy carved bulbous legs and inlaid rails. (Oak.) Elizabethan Period.

Second half of 16th Century.



3. Oak Table having turned legs and " S " strap and leaf carving in the frieze. Jacobean Period.

First half of 17th Century.



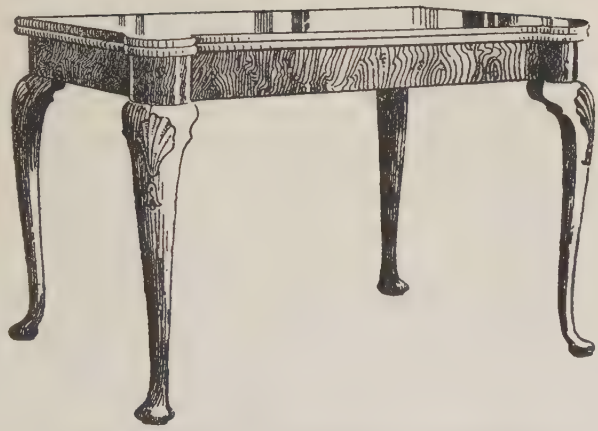
4. Draw Table with inlaid top and bulbous legs. The design shows Dutch influence. (Oak.) Charles II Period.

Second half of 17th Century.

5. Oak Gate-leg Table with turned legs. Jacobean Period.
First half of 17th Century.

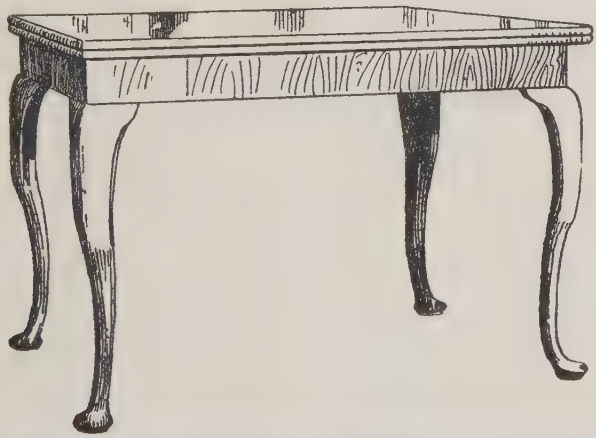
6. Walnut Side Table with flat stretcher. The top and drawer fronts are decorated with marquetry. William and Mary Period.

Late 17th Century.



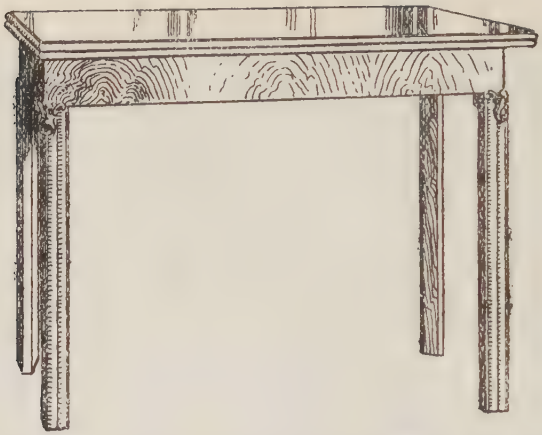
7. Walnut Card Table. The legs are of the cabriole type and are carved at the knee with shells. Queen Anne Period.

Early 18th Century.



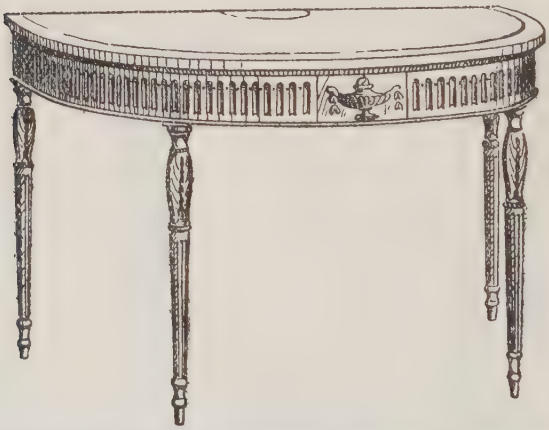
8. Mahogany Card Table, with peculiar cabriole legs terminating with club feet. Early Georgian Period.

About 1725.



9. Mahogany Card Table with rails veneered with curl mahogany. The legs are carved with acanthus leaf scrolls at their juncture with the rails. Chippendale Period.

About 1760.



10. Pine Side Table, finished with gilding. The frieze rail is carved with flutes. The whole is in the Adam style.

Second half of 18th Century.

VIII

BIBLE BOXES, DESKS AND BUREAUX

There is a close affinity between the 17th-century Bible boxes and the desks. The former consisted generally of flat boxes large enough to contain the family Bible. The fronts of these were usually carved in the prevailing style of the period and were fitted with a lock.

Fig. 1 is an example of the 17th century, and is carved with a repeat pattern of the double " S " scroll, the ends of which terminate, as was the custom, with conventional leafwork.

Some types were made with a sloping lid, probably for the purpose of forming a convenient resting-place for the Bible to facilitate reading. It was from this type that the early desk was evolved.

Fig. 2 is a specimen of the first half of the 17th century. The interiors were often fitted with compartments and small shelves for the greater convenience of storing papers, etc. These desks were, in the majority of cases, made to rest upon a table, and it is rare to find an early specimen with a stand of the same date. Later in the century, however, when household furniture became more plentiful, many of the desks were fitted with stands, so that it is quite a common occurrence to find a desk on a stand of later date.

Towards the end of the 17th century the desk and stand were combined in one piece, the sloping lid being retained but hinged at the lower edge instead of at the top. The lid would thus fold forward and act as a writing top, being supported by bearers which pulled forward out of the sides of the desk. Fig. 3 is a William and Mary desk decorated with marquetry and standing upon square baluster legs joined at the bottom with flat diagonal stretchers.

Fig. 4 is a late development of the Queen Anne period, and is, properly speaking, a bureau. Some country-made bureaux were of oak. A quite common

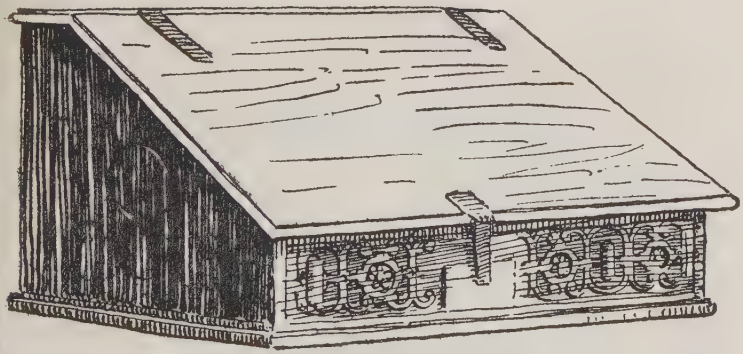
practice in the early 18th century was to surmount the bureau with an upper storey, the interior of which was fitted with stationery compartments. An example is given in Fig. 5, with a typical cornice heading of the period. The panels are formed of mirrors, the edges of which are surrounded with a cross-grained flat bead. Another type of furniture made at this period for the purpose of writing was the escritoire, this being in form somewhat similar to the tallboy, but not so high. The upper portion, instead of being fitted with drawers, was made in one piece and hinged at the bottom, and so folded downwards to form a writing top.

The bureau has been continued until the present time, the chief change in style during the 18th century being in the upper portion, which, instead of being fitted for stationery, was made as a bookcase, as shown in Fig. 6, which illustrates a piece made about the middle of the 18th century. In this example the upper panels are of wood. They were in many cases glazed and barred in a similar way to the doors of the bookcase, Fig. 4, illustrated under the heading of "Bookcases" (*see* page 64).

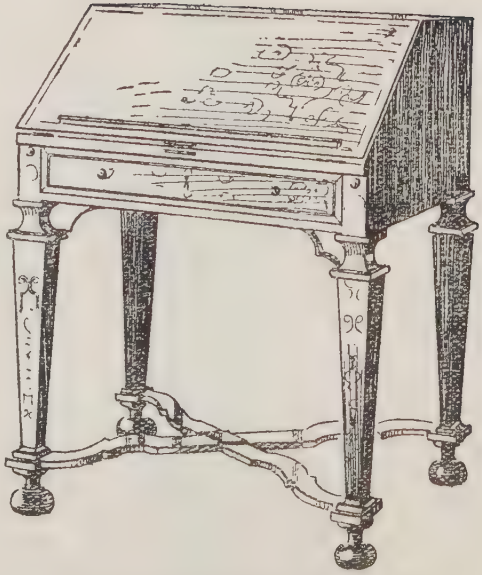
Writing desks were also made in the 18th century, an example of which is shown in Fig. 7, a piece which indicates Chippendale influence. The backs of the desks are usually as highly finished as the fronts, since they would be placed in a room away from the wall.

The later 18th-century desks were much lighter in form, and the pedestals were often omitted, as shown in Fig. 8, a piece of the Sheraton period. The chief decorative effect is obtained by the use of marquetry in the place of carving, which was the principal decorative feature of desks during the early part of the century.

1. Oak Bible Box, carved with "S" scrolls. Jacobean Period.
17th Century.

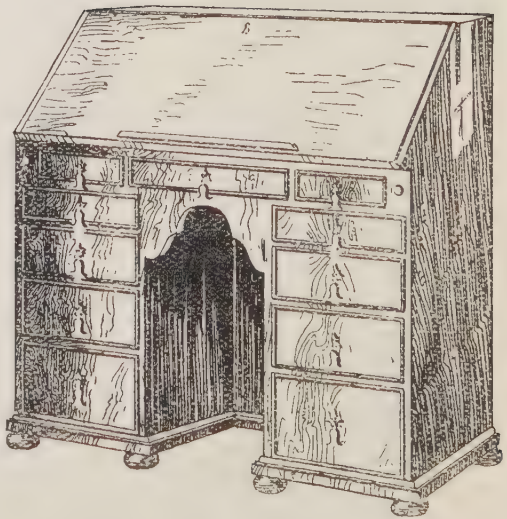


2. Oak Desk with sloping lid and carved front. Jacobean Period.
First half of 17th Century.



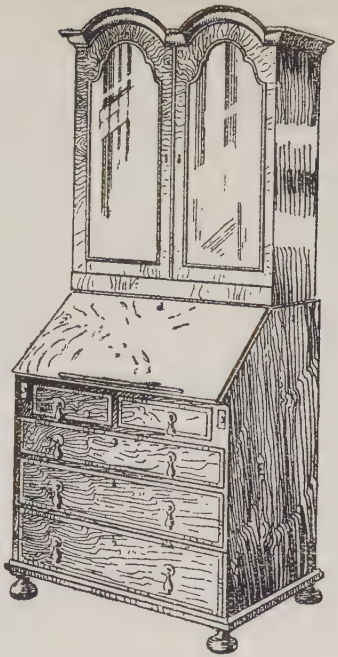
3. Walnut Desk decorated with marquetry. William and Mary Period.

Late 17th Century.



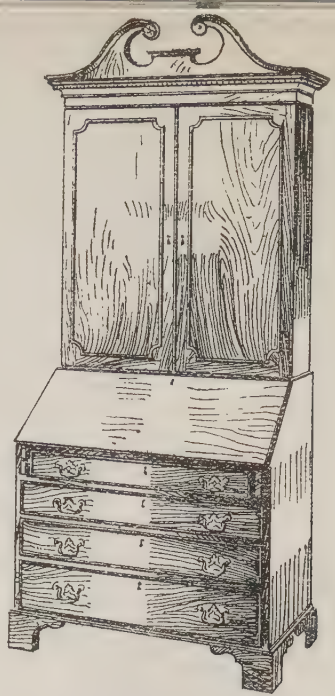
4. Walnut Bureau. The drawer fronts are decorated with cock beads. The whole rests upon small ball feet. Queen Anne Period.

Early 18th Century.



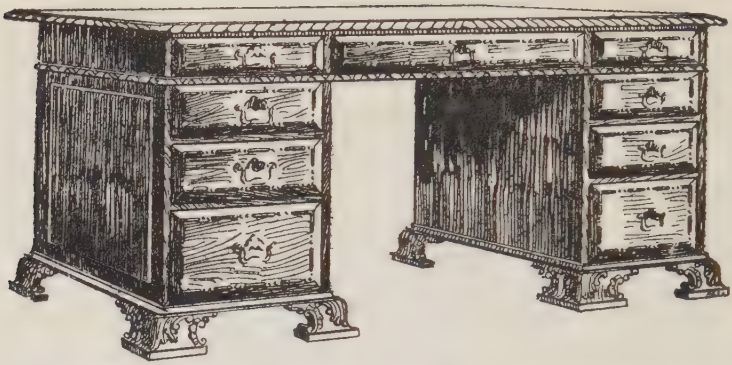
5. Walnut Bureau. The panels take the form of mirrors. Queen Anne Period.

Early 18th Century.



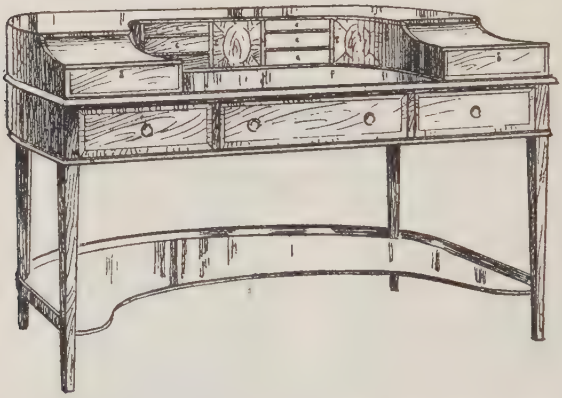
6. Mahogany Bureau Bookcase. The drawers have cock beads and the upper portion is surmounted by a shaped pediment. Chippendale Period.

About 1750.



7. Mahogany Desk with carved bracket feet and bevelled drawer fronts. Chippendale style.

About 1750.



8. Mahogany Desk with bow-shaped back and inlaid drawer fronts. Sheraton Period.

About 1780.

IX

BEDS

Four-poster beds were in all probability introduced to this country soon after the Norman conquest, although they were by no means in general use, the majority of beds being probably formed by alcoves in the wall.

None of the early beds, however, have survived, and almost the only remains of the Gothic period consist of some few posts. Of the Elizabethan period some specimens are still in existence, and an example is given in Fig. 1. In this early form of bed the front posts were separated from the actual bed, and supported a canopy or tester of extraordinary weight. The posts were usually of bulbous form and contained the typical cup and cover detail which was generally carved with nullings and acanthus leaf work. They were of very heavy and ponderous construction, and decorated with a preponderance of carving; in some cases with inlay. The tester was, as a rule, panelled.

Contemporaneously with the four-poster was the trundle bed, a low structure probably used by the servant, and so made that it could be pushed out of sight when not required for use.

Another form of bedstead of a simpler type is shown in Fig. 2. This was probably made for the middle classes, and was similar in form to those in use at the present time, except that the foot consisted of two short upright posts joined by a rail. The bedding was generally supported by ropes interlaced through holes in the bed rails.

The four-poster continued in use throughout the 17th and 18th centuries, the Jacobean type being similar to the Elizabethan except that the posts of the former type were, as a rule, slighter and the carving more restrained. The bed proper was in some cases also joined to the front posts.

An example of a Queen Anne bed is given in Fig. 3, in which a great change is noticeable. Beds of this type

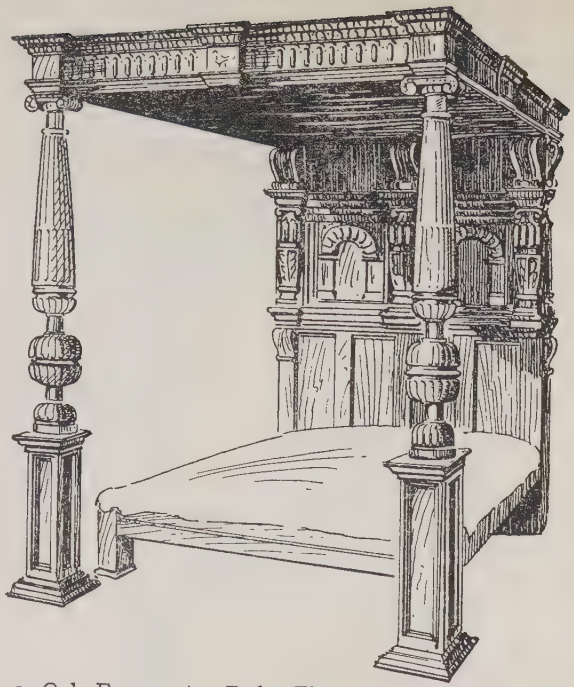
were covered with hangings, the posts being often simply plain squares covered with material and draped round with hangings. The cornice was often of very elaborate shaping and section, and was stretched with cloth. The head was also decorated with a shaped board, moulded and stretched with material. This is seen in the example. The height of these beds varied tremendously, the general tendency being towards height.

The idea of entirely covering the wood-work with material died out soon after the end of Queen Anne's reign, and many fine examples of 18th-century beds are in existence.

Fig. 4 is typical of the Chippendale period.

Beds, however, were not exclusively of the four-poster type. The form illustrated in Fig. 2 was continued in the 18th century, the cabriole leg being generally used in the Queen Anne period, and having a projecting portion surmounting the front legs somewhat similar in design to an inverted cabriole leg minus the foot. The back was generally shaped with a series of round, hollow and ogee motifs of the usual Queen Anne character, the edge being moulded and the centre space either veneered or covered with material. Fig. 5 is a further example of an 18th-century bed, and is of the Chinese-Chippendale style. The tester is in the form of a Chinese pagoda, the corner ribs of which are decorated with acanthus leafage. The bed is lacquered, a treatment which was still to a certain extent continued from the Queen Anne period.

Towards the end of the century the beds were designed on a lighter scale, especially in the treatment of the posts and the tester. Fig. 6 is typical of the latter half of the 18th century. The shaped cornice moulding is decorated with the small pear-drop pendants usually associated with Hepplewhite. The back is covered with material.



1. Oak Four-poster Bed. The posts are nulled and the lower turned portion is of the cup and cover type. Elizabethan Period.

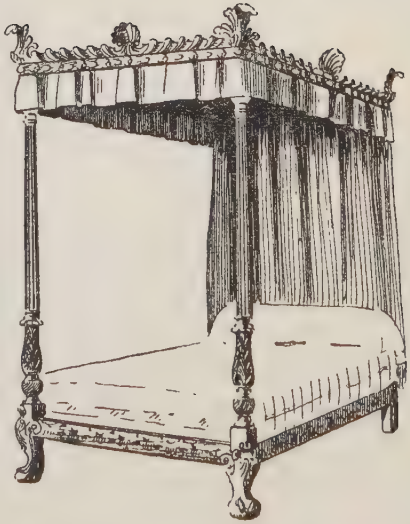
Second half of 16th Century.

2. Oak Bedstead with arcaded head panels. The original foot is missing, but that shown is its probable form. Jacobean Period.

Early 17th Century.

3. Four-poster Bed with hangings. The feet are scrolled and the canopy is surmounted by plumes of feathers. Queen Anne Period.

Early 18th Century.

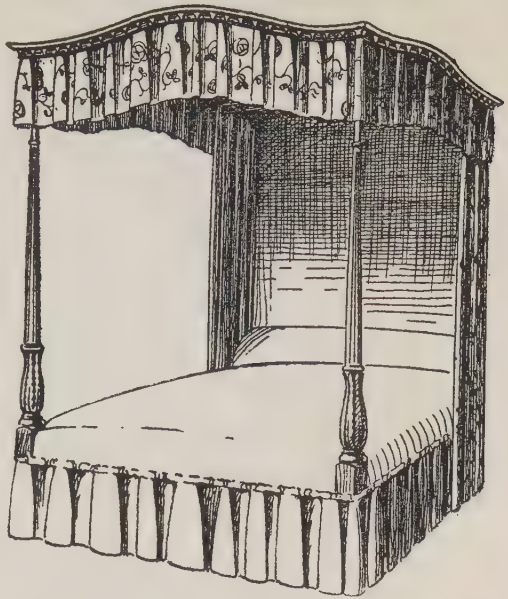


4. Mahogany Four-poster Bedstead. The posts are fluted for part of their height and rest upon cabriole legs. Chippendale Period.

About Middle of 18th Century.

5. Four-poster Bed in the Chinese Chippendale style, decorated with lacquer. Chippendale Period.

About 1760.



6. Mahogany Four-poster Bed, with fluted posts and serpentine shaped tester. Hepplewhite Period.

Second half of 18th Century.

X

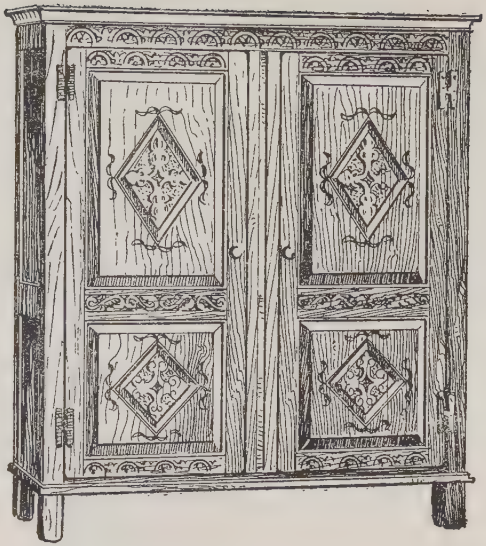
WARDROBES

The chest was the piece used for the storage of clothes from early times down to the Elizabethan and Jacobean periods, although towards the end of the 17th century pieces made specially for the purpose were produced in greater numbers. A few wardrobes were also made during the Elizabethan period, but they were very rare. The Jacobean wardrobe was of oak, and consisted of a rectangular structure with framed-up doors and the interior space designed for hanging clothes. Fig. 1 is an example of the second half of the 17th century, with raised bevelled panels carved in the form of lozenges. The doors are divided by a centre upright division, which is decorated with a grooving. All the horizontal rails and the frieze are carved, and the whole is surmounted by an ogee-cornice moulding. This type was continued in rural districts into the following century.

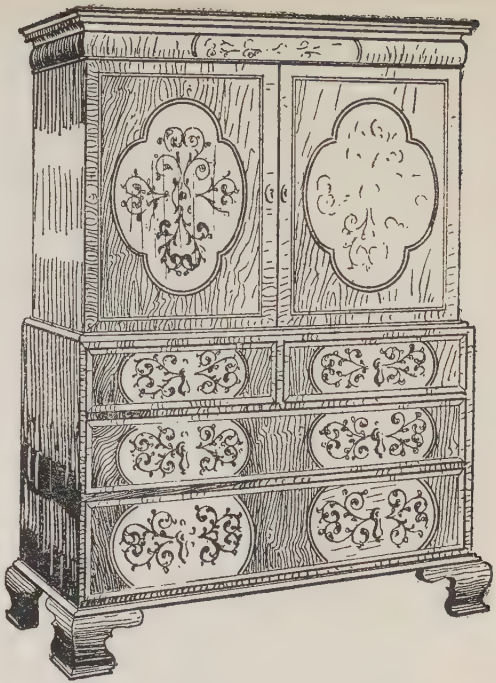
A clothes press is shown in Fig. 2 of the Queen Anne period, and is of veneered walnut enriched with marquetry. The rounded frieze is typical of the period when it was usually cross-grained, as were also the mouldings.

Pieces of this type were made in great numbers in the 18th century. The illustrations Figs. 3 and 4 show stages of progression from the type in Fig. 2. Fig. 3 is of mahogany, and retains in its general proportions the Queen Anne feeling, although a change in treatment is noticeable. The flat decoration of the latter period, which relied for its effect upon the grain of the wood and the inlay, is superseded by the use of raised panels. Fig. 4 is of higher proportions, and is inlaid with an oval cross banding in the upper doors.

Hanging wardrobes were also made throughout the 18th century and were of mahogany, excepting towards the end of the century, when fancy woods were sometimes employed.



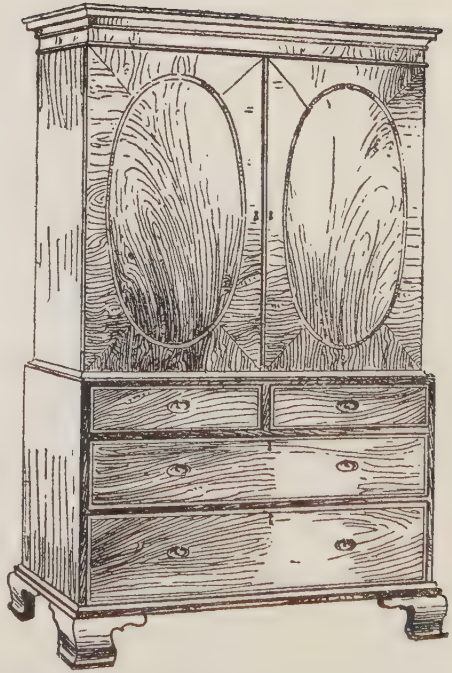
1. Oak Wardrobe with raised lozenge panels to the doors. Jacobean Period.
Second half of 17th Century.



2. Walnut Press, decorated with marquetry and rounded frieze. Queen Anne Period.
Early 18th Century.

3. Mahogany Wardrobe with bevelled panels in upper portion which contains sliding trays. Early Georgian Period.

About 1725.



4. Mahogany Wardrobe with oval shaped bandings in the doors. The feet are of the ogee bracket type. Sheraton Period.

About 1780.

XI

CHINA CABINETS

China cabinets were first introduced into this country probably towards the end of the 17th century, when a fashion for the collection of china commenced. The reign of William and Mary was particularly noted for this vogue, which was due to a large extent to the example set by the Queen, who had cultivated a great taste for Chinese pottery.

The early cabinets were simple in form and usually made of walnut. An example is given in Fig. 1, with veneers of cross-grained walnut on the doors.

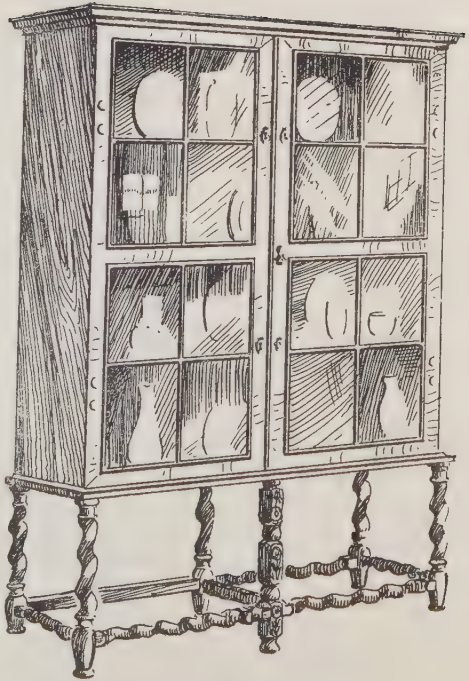
The bars are of a flat round in section, and are characteristic of the period. The stand is reminiscent of the chairs made at the time, especially in the twisted legs and the carved upper terminations of the centre leg.

A more elaborate specimen is shown in the next illustration, Fig. 2, and is lacquered, a type of decoration much practised during this period. The contour of the legs is typical, as is also the flat, shaped stretcher. The curved moulded cornice foreshadows the coming style of the reign of Queen Anne.

An example of the latter period is given in Fig. 3, which, it will be noticed, involves the same design of cornice as that in Fig. 2. The mouldings of the cornices throughout the whole walnut period are invariably cross-grained.

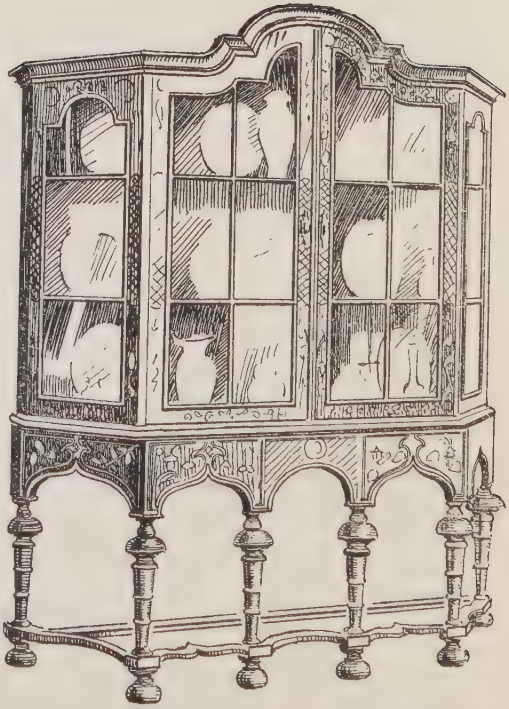
Many Dutch cabinets were imported in the late 17th and early 18th centuries, and the majority of the English-made cabinets were strongly influenced by a Dutch feeling.

A further example of a china cabinet is given in Fig. 4, which dates from the middle of the 18th century. The elaboration of the barred doors, the fashion for which was set in the previous period, is noteworthy. The design is quite typical. Later cabinets were rather lighter in design and the doors often of an exceedingly elaborate character.



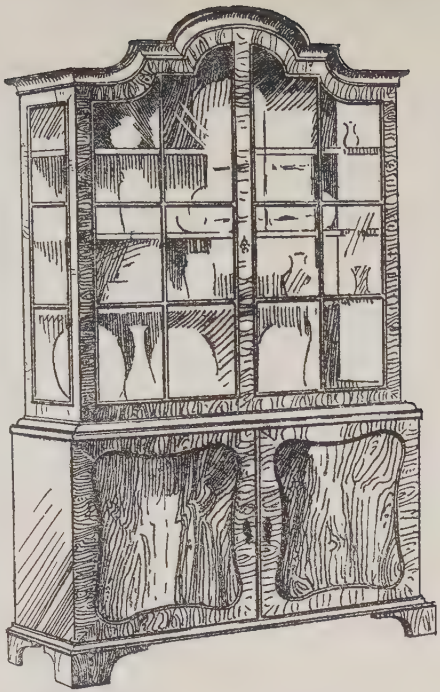
1. Walnut China Cabinet with cross-banded doors. Charles II Period.

Second half of 17th Century.

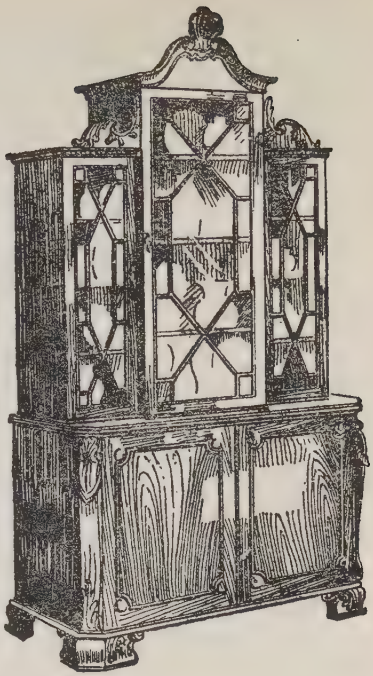


2. Lacquered China Cabinet, with turned legs. William and Mary Period.

Late 17th Century.



3. Walnut China Cabinet with cross-banded doors and bracket feet. Queen Anne Period. *Early 18th Century.*



4. Mahogany China Cabinet with barred doors in the Chippendale style. George II Period. *About* 1750.

XII

BOOKCASES

The late 17th century and the 18th century bookcases were similar in their treatment to the contemporary china cabinets, excepting that the latter, especially later in the 18th century, were often glazed at the sides. Previously to these periods it was customary for books to be kept in the library on shelves, and not in the living rooms in cases, and even in the early 18th century, bookcases were not in anything like general use. They were usually made in two storeys, the upper for books, often with barred doors, and the lower consisting of either a cupboard enclosed by doors or were fitted with drawers.

The early bookcase, illustrated in Fig. 1, is one of a series, and is rather in the form of a library fitment than a bookcase for use in the ordinary household sense. The whole is elaborately carved, and in this instance the lower portion is fitted with doors for the purpose of holding books.

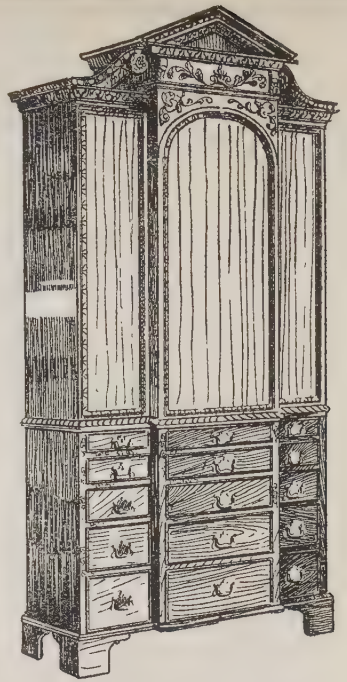
A mahogany bookcase is illustrated in Fig. 2, and was probably designed by William Kent. It is divided into three sections, the centre one being headed with a semicircular arched door.

Fig. 3 illustrates a bookcase of the mid-18th century, and has the usual broken pediment surmounting the frieze. Many of these bookcases were made at this time, and they show the influence of Chippendale, although but few of the specimens still in existence were actually made by him.

A later example is shown in Fig. 4, and is of the Sheraton style. The curved pediment is typical of his work. The lower portion is veneered with curl mahogany in the form of an oval, the surrounding portion being quartered. The general treatment of bookcases towards the end of the 18th century was lighter, and the decoration was usually formed by inlays or painted work, in place of the almost exclusive use of carving symbolical of the earlier Chippendale period.

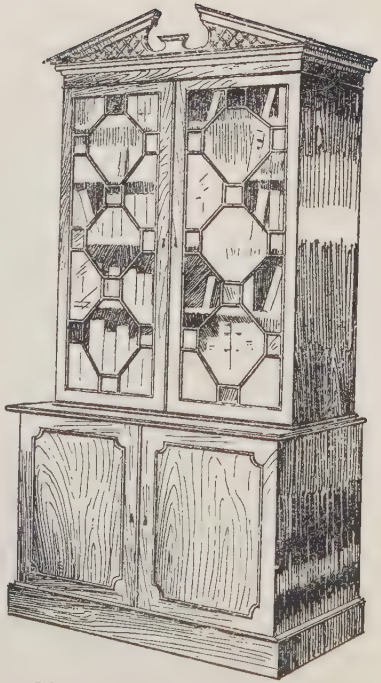
1. Bookcase with square barred doors. The example is one of a series.

Late 17th Century.



2. Mahogany Bookcase with classical pediment. The doors are lined with material. Georgian Period.

First half of 18th Century.



3. Mahogany Bookcase with barred doors and cupboard in the lower portion. Chippendale Period.
About 1760.

4. Mahogany Bookcase with curved pediment and barred doors. Sheraton Period.
Late 18th Century.

XIII

MIRRORS

Glass mirrors originated in Venice, and they were first made in England during the 17th century, when Italian craftsmen were engaged here in their manufacture. During the previous periods, polished metal was used here, and not until comparatively late times were glass mirrors in general use. Towards the end of the 17th century their manufacture was considerably increased, and at this period were usually bevelled at the edges in imitation of the Italian method. They were small in size owing to the difficulty of the early methods.

When a large mirror was required it was made in two or more pieces, and fitted with a bar or length of moulding across the face to hide the join.

The Queen Anne mirror frames vary considerably in treatment, the simpler types being of walnut and consisting of a plain frame with a thin shaped heading projecting at the top. Other walnut frames were moulded, the grain of the wood running crosswise, and were shaped at the top with the typical early 18th-century heading. The inner edge was usually embellished with a carved gilt mount. Fig. 1 is a simple example of this period.

Further types were made of soft wood, and were covered with gesso work in imitation of carving and finished with gilding. An example of the latter form, which presents a somewhat architectural appearance, is shown in Fig. 2.

Many mirror frames ornamented with marquetry were also made, the latter being sometimes of floral work, and in other cases of the seaweed type.

The form shown in Fig. 2 was continued during the first half of the 18th century.

A frame of the Chippendale period is illustrated in Fig. 3, and shows considerable French influence. The whole is gilded and is typical of the Chippendale type of mirror.

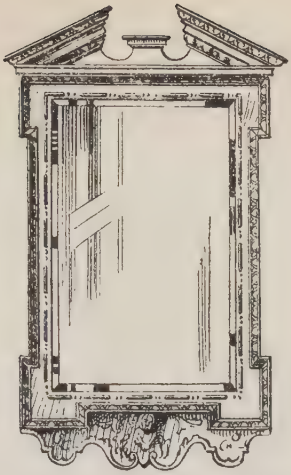
Fig. 4 shows a later mirror which was probably designed by Adam, and is of a more formal and restricted character.

Toilet mirrors were also much used during the Queen Anne period. Some examples were supported by a simple frame, and others were fitted with a base containing drawers and a sloping flap to hold the usual toilet requisites. Fig. 5 is of this type. These mirrors were made in considerable quantities throughout the 18th century, and examples, typical of the period, are illustrated in Figs. 6, 7 and 8.

The shield and oval shapes were the most popular towards the end of the 18th century, and usually stood on bow or serpentine-shaped bases fitted with drawers.

1. A Walnut Wall Mirror with cross-grained moulded frame and shaped heading. Queen Anne Period.

Early 18th Century.

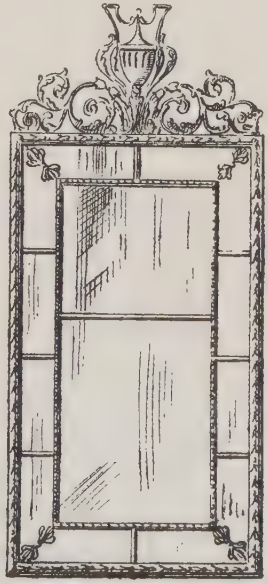


2. A Gilt Wall Mirror, decorated with gesso work. The outer moulding is enriched with egg and tongue decoration. Queen Anne Period.

Early 18th Century.

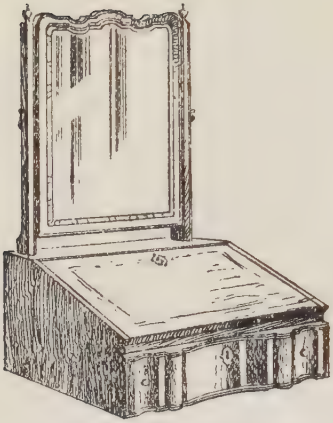
3. A Gilt Mirror in the Chippendale style and Period.

Middle 18th Century.

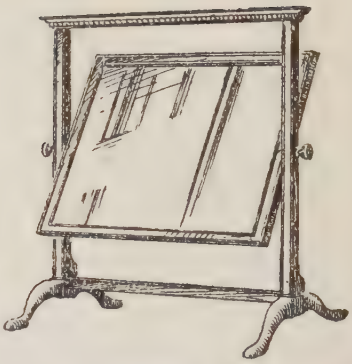


4. A Gilt Wall Mirror with carved upper pediment. The corners are decorated with honeysuckle carvings. Adam style and Period.

Second half of 18th Century.

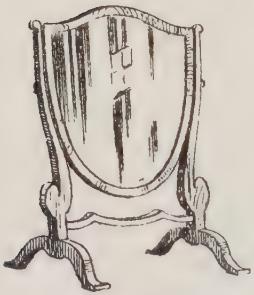


5. A Walnut Toilet Mirror with shaped front and sloping top, opening in a similar way to a bureau fall. Queen Anne Period. *Early 18th Century,*

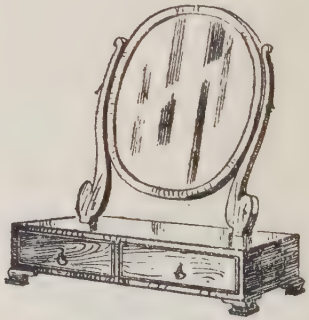


6. A Mahogany Mirror with supporting frame. George II Period.

About 1750.



7. A Mahogany Mirror, shield shaped with humped upper rail. *About* 1770.



8. An Oval Mirror in Mahogany, with small bracket feet. *About* 1780.

XIV

OTHER PIECES

Two examples of dressing tables are illustrated in Figs. 1 and 2. Pieces of this type originated towards the end of the 17th century, and in form were very similar to the small side-tables and writing desks. The late 17th century and early 18th-century examples were generally of walnut veneered upon either oak or pine. The Charles II and William and Mary tables had usually turned or twisted legs strengthened at the bottom with the usual shaped flat stretchers, although a few pieces were made having square-cut legs shaped in the form of two "C" scrolls. The example, Fig. 1, is of the Queen Anne period, and has cabriole legs terminating with club feet. The stretcher rail is omitted, as was usual at this period. Fig. 2 is a mahogany specimen made towards the end of the century, and has the typical square tapered legs and inlaid drawer fronts.

An early 17th-century child's chair is shown in Fig. 3, and illustrates many typical features of the period. The legs are splayed outwards towards the bottom to give greater stability.

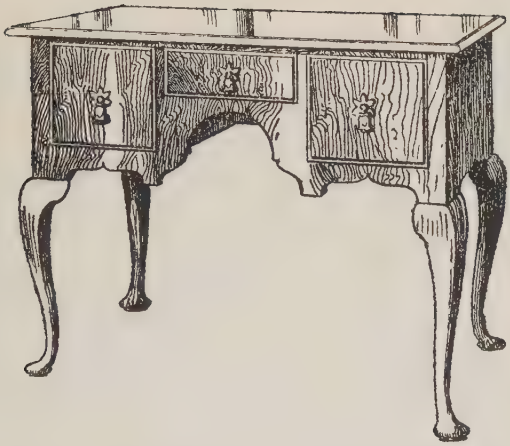
Fig. 4 is a table chair, the top of which is hinged at the back so that it can fold backwards, and thus form a back when the piece is used as a chair. The space below the seat is utilised as a drawer. Many settles were constructed on a similar principle in the 17th century, and were used either as dining tables or sideboards. The lower portion was, as a rule, panelled and fitted with a hinged seat, thus acting as a chest.

Cradles were made at a very early period, although they are very rare at the present time. Fig. 5 is typical of the 17th-century cradle, and is fitted with a hood, although this is not a universal feature in all cradles of the time. The small turned knobs on the side of the top rail were used to fasten the cover.

Figs. 6 and 7 are examples of clock cases, the former

dating from the late 17th century and the latter from the mid-18th century. Fig. 6 is of walnut, and is decorated with marquetry. A great number of walnut cases were made in the Queen Anne period, and had, usually, elaborately shaped hoods. Fig. 7 is of mahogany, and has the typical curved pediment heading. The corners are decorated with quarter round fluted pilasters in the lower body portion, and in the top hood with small pillars which open with the door.

Clock cases of the second half of the 18th century, of which Fig. 8 is an example, were often decorated with marquetry. In this example the centre door and the lower portion are cross-banded at the edges, a typical feature of the period.

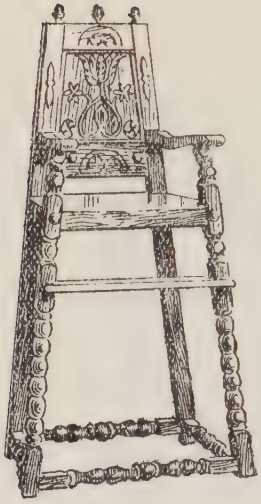


1. Walnut Dressing Table, with cabriole legs. Queen Anne Period.

Early 18th Century.

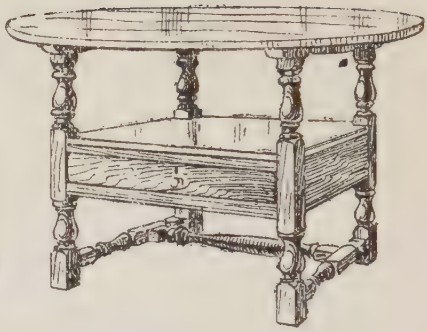
2. Mahogany Dressing Table with tapered legs. Sheraton Period.

Late 18th Century.



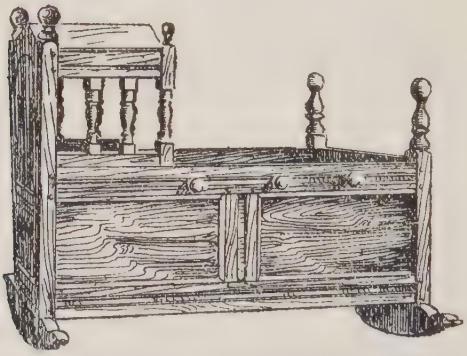
3. Child's Chair with carved panelled back and bobbin turned legs. (Oak.) Jacobean Period.

First half of 17th Century.



4. Table Chair with drawer below the seat. (Oak.) Jacobean Period.

17th Century.



5. Cradle with rockers and hood. (Oak.) Jacobean Period.

Late 17th Century.

6. Walnut Clock Case, decorated with marquetry. Late Jacobean Period.

Late 17th Century.

7. Mahogany Clock Case with curved pediment. Chippendale Period.

Middle 18th Century.

8. Mahogany Clock Case decorated with marquetry. Sheraton Period.

Second half of 18th Century.

KW-640-883